

VICTORIA AND ALBERT MUSEUM.

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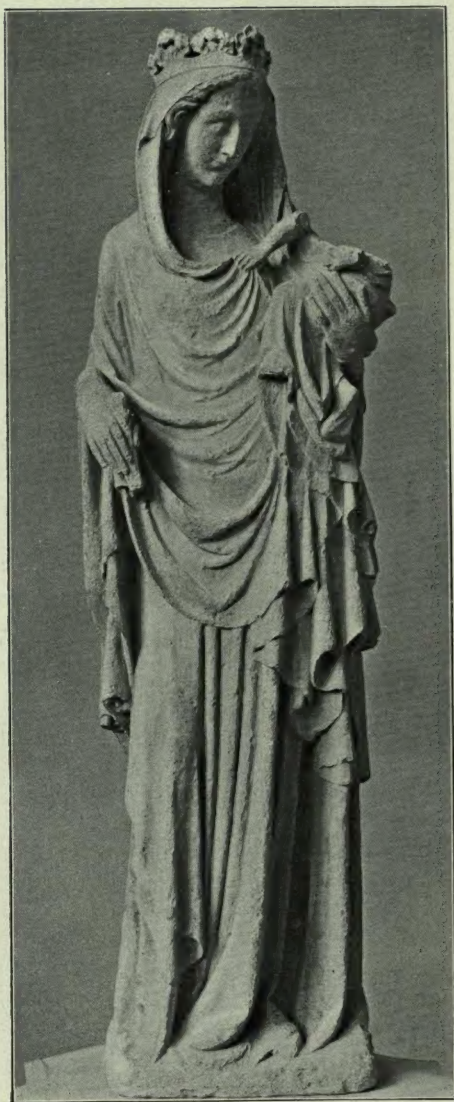
REVIEW  
OF THE  
PRINCIPAL ACQUISITIONS  
1911  
(WITH ILLUSTRATIONS).

LONDON:  
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1912.

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PRICE ONE SHILLING.



THE VIRGIN AND CHILD. French : early 14th century. See p. 4.

*Frontispiece.*]



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PREFATORY NOTE.

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It is the practice in many Museums abroad to issue periodically an illustrated account of the more important objects recently acquired, whether as a monthly, quarterly, or yearly publication, and it has been for some time felt that a similar account might suitably be issued regarding the chief objects acquired for this Museum. The Board of Education from time to time communicate to the press notifications of important additions to the Museum collections, but these are generally issued within a day or two of the objects being placed on exhibition, and obviously cannot be regarded in most cases as more than an announcement of arrival. Even a review appearing once a year does not allow sufficient time for a full study of many of the more recent acquisitions; but it is thought that the public may be glad to obtain early in each year such information as is available, incomplete though it may be, in regard to the principal accessions during the preceding year, unaccompanied by the formal and statistical matter which necessarily figures in an official Annual Report.

It is to meet this want that the present publication has been prepared giving an account of the more important additions whether by Gift, Bequest or Purchase, arranged according to the Departments to which the objects respectively belong, each section being usually prefaced by a brief statement indicating in general terms the bearing of the acquisitions of the year upon the requirements of the Department concerned. The descriptions have been prepared for each Department by the Officer in charge of it. A chapter dealing with the principal loans is also included.

A satisfactory feature of 1911 is the long list of benefactors. In view of the increase in the prices realised by all important works of art and of the comparatively small funds available, the Museum, if it is to keep pace with its requirements, will probably depend more and more on the goodwill of private individuals.

June 1912.

CECIL SMITH.

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NOTE.—As a general rule, new acquisitions of small size are exhibited for about twelve months in a case or cases set aside for the purpose in each Department, and consequently no special direction is here given as to the position of such objects. When an acquisition has in consequence of its size been placed on exhibition in other galleries, a reference to the place in which it may be found is given in the text. In the case of the Department of Textiles a notice board in *Room 123*, close to the case of recent acquisitions, indicates the positions of the larger objects as soon as they are placed on exhibition.

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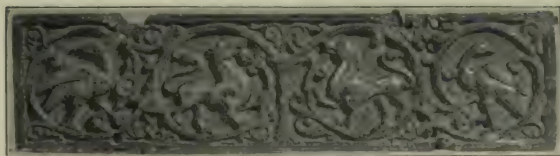


FIG. 1. (See page 8.)

## I.—DEPARTMENT OF ARCHITECTURE AND SCULPTURE.

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THE Department of Architecture and Sculpture has acquired during the past year, by gift and purchase, some considerable additions towards the proper representation of Early French Gothic art, in which the Museum has hitherto been conspicuously weak. French Gothic sculpture of really fine quality is still to be obtained, although at high and rapidly rising prices: there is probably no direction in which money could now be spent more profitably as far as sculpture is concerned, but if advantage is to be taken of the present opportunities it is to be hoped that the generosity of private benefactors will continue to supplement the very limited funds officially available.

A noticeable gap in the collection of Florentine Renaissance sculpture has to some extent been filled by the purchase of the painted stucco Madonna by Mino da Fiesole; while in English art a number of small models by Alfred Stevens, (previous examples of whose work on a larger scale were recently rearranged in a conspicuous position in the Central Hall), have been acquired from two separate sources.

### (1) GIFTS.

A magnificent example of French sculpture of the middle of the fourteenth century was presented to the Museum by an anonymous donor. This is a life-size stone figure of the Virgin and Child in singularly perfect condition, almost all the original colouring and gilding being

preserved; it is said to have come from the Petite Chapelle St. Jean near the Abbaye Royale of Abbecourt (**Plate 2**). The type is a well-known one, in which the Child holds a little bird in his left hand and blesses with his right. The Virgin wears a blue mantle over a golden-brown robe; the drapery wrapped round the lower part of the Child's body is crimson. (*East Hall*.) The Museum has now three life-sized stone Virgins, besides the smaller figures in other materials, which serve to illustrate different aspects of Northern French sculpture during the first half of the fourteenth

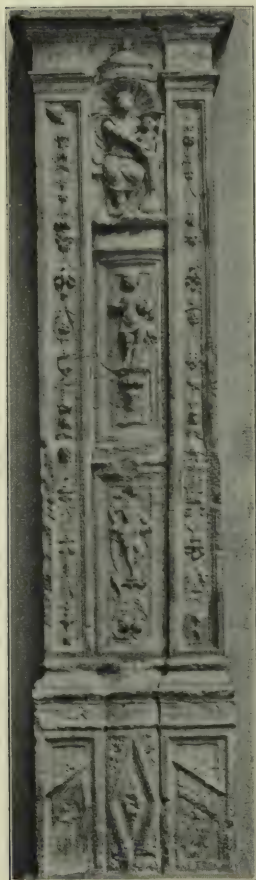


FIG. 2. (See page 3.)

century,—the rather rigid statue, with its archaistic severity of pose and strange inlaid decoration of coloured glass discs, acquired fifty years ago from the Soltykoff collection (7949-1862), the exquisite Virgin from Ecouen to be described below, and the present figure. A large painted wood statue in the Oppenheim collection at Berlin (published by Dr. Wilhelm Vöge in the Prussian *Jahrbuch* for 1908) shows a nearly identical treatment of features and drapery with a slight variation in the pose of the Child; the two figures must almost certainly belong to the same date and district, if they are not indeed products of the same workshop. Owing to the lack of documentarily dated examples it is peculiarly difficult to assign a period to such figures of the Virgin and Child with any precision, although a large number of them are in existence. This difficulty is most marked at the transition between the thirteenth and fourteenth centuries, and it is hardly possible to quote any example that can be dated with even approximate accuracy between the Virgin of the Porte Dorée at Amiens (about 1288?) and the seated Virgin given to the Cathedral of Sens in 1334. The latter is closely followed by a group of dated standing figures, the Virgin of Langres (1337) and the two given by Jeanne d'Evreux, Queen of France, to the Abbey of St. Denis, one of which in silver-gilt, dated 1339, is now in the Louvre, and the other in marble, given in 1340, in the church of St. Germain-des-Prés. In all these latter figures the upper part of the Child's body is undraped, but it seems scarcely justifiable to assume that this feature, present in each of the three examples in this Museum above mentioned, must always imply a date in or after the fourth decade of the fourteenth century. The Child is often





THE VIRGIN AND CHILD. French : first half of 14th century.

PRESENTED ANONYMOUSLY.





found fully clothed in figures of the same period, as for example in the beautiful painted wood figure (746-1895), in the flat marble statuette (6982-1862), a late and inferior repetition of the St. Denis type, and in the seated figure bequeathed by Miss Cappe and described below.

Mr. J. H. Fitzhenry has presented a series of interesting architectural specimens, two of which, a pilaster and pillar, both French work in carved limestone of the first half of the sixteenth century, had previously been exhibited on loan by him. (*East Hall*.) The former (**Fig. 2** on page 2) is most beautifully decorated with allegorical figures in the finest style of the period of François 1<sup>er</sup>. His other gifts were a red marble tombstone with a recumbent effigy in very low relief, carved in Padua in 1447 to commemorate a professor of mathematics and astrology, Candus de Cando, (*East Hall*); five large fragments with figures and niches from an elaborately sculptured French doorway of about 1500 in gray stone, said to have come from the church of Dannat near Clermont Ferrand; and a Romanesque relief in reddish stone of Christ in Majesty, surrounded by the four evangelists.

Other gifts have been those of a beautifully worked terracotta model by Banks for the marble effigy of Challoner Chute (d. 1659), Speaker of the House of Commons, at the "Vyne" in Hampshire—presented by Mr. H. Avray Tipping; an unfinished statuette in wood of St. Aloysius, probably French work of the eighteenth century, of considerable technical interest from the condition of blocking out in which it has been left—presented by Mr. H. Lyon Thomson; and a small alabaster relief of the Adoration of the Magi, probably Flemish work of the seventeenth century—presented by Mr. Kenneth Dingwall, D.S.O.

## (2) BEQUESTS.

A painted and gilt wooden figure of the Virgin and Child, an excellent although much damaged example of northern French sculpture in this material of the middle of the fourteenth century, was bequeathed by the late Miss M. A. V. Cappe. The Virgin is represented seated, the Child on her knee touching an ornament on her breast.

## (3) PURCHASES.

At the beginning of the year the Department was fortunate enough to be able to secure two admirable examples of French Gothic art; a stone figure of the Virgin and Child from Ecoeu and a cluster of

five pillars with stone capitals and bases and gray marble shafts from near Fontainebleau. (Both are in *Room 8*.) The figure of the Virgin is slightly under life-size, carved in a soft yellowish sandstone. The surface, from which all traces of any colour with which it may once have been decorated have perished, is a little weathered, and the upper part of the body of the Child is unfortunately missing. The scheme is one typical of the Parisian school of the period (a characteristic example of slightly later date is the smaller marble "Vierge de St. Denis"); the Virgin holds a rose or lily stem, the Child holds a book in his left hand and grasps with his right the folded end of his Mother's veil. The slender type of the figure, the delicate rather narrow features and the sweeping folds of the drapery are all closely paralleled in the exterior reliefs of the north side of the apse of Notre Dame; these reliefs, illustrating the life and miracles of the Virgin (cf. the casts 1890-80, 1890-81 in *Room 46 A*) were executed under the supervision of Pierre de Chelles about 1296-1316, and this statue may well have come from the same workshop—Pierre de Chelles himself was employed during the same period at St. Denis, half way to Ecouen. It is in any case a singularly beautiful example of the sculpture of the Ile-de-France at

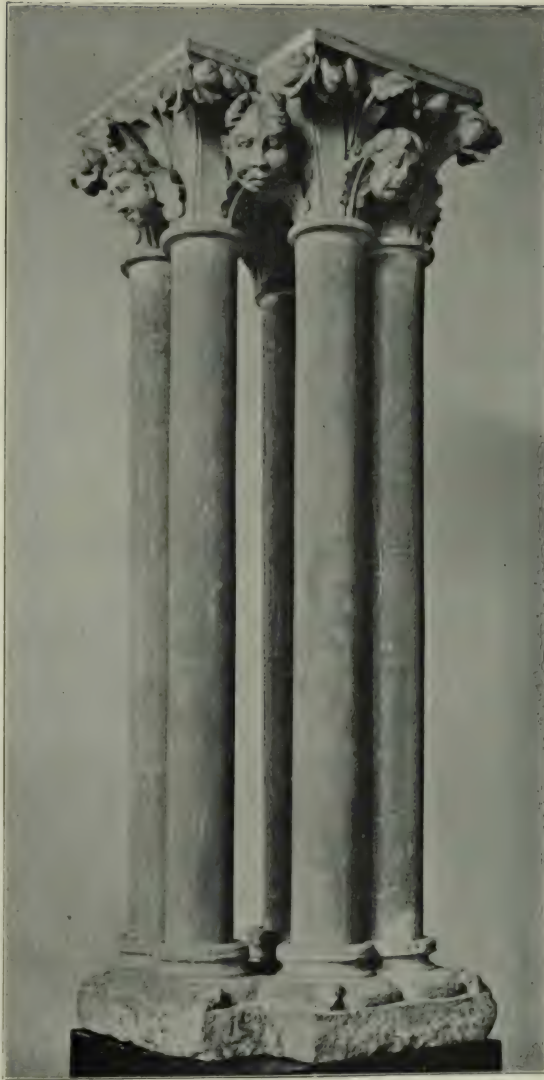


FIG. 3. (See page 7.)

the beginning of the fourteenth century, perhaps the most gracious moment in the development of French art from the austere grandeur of the preceding period, and is worthy of comparison with the even lovelier Virgin of painted stone acquired a few years ago by the Louvre (**Frontispiece**).

The cluster of pillars is said to have been found during some digging outside the west door of the parish church of Grez-sur-Loing (Seine-et-Marne). It evidently formed the corner of a small cloister; the bases are marked with lichen, and there are a few insignificant breakages, partly repaired, but the carving is on the whole crisp and in excellent condition. The almost Romanesque type of base and the simple foliage of the capitals, interrupted by boldly cut grotesque heads, indicate a date early in the thirteenth century—probably nearly contemporary with the





CLUSTER OF PILLARS IN STONE AND MARBLE. French : middle of the 13th century.





north door of Chartres Cathedral (c. 1230). The mixture of stone and gray marble shows a curious analogy to English work. It is very seldom that such a satisfactory and typical example of Gothic architecture on a small scale can be secured for a Museum, which has usually to be content with fragments and details, supplemented by plaster casts (**Plate 3**).

The collection of Italian sculpture has been enriched by several interesting acquisitions. Almost the only fifteenth-century Florentine master of importance who has hitherto been unrepresented by any generally accepted work is Mino da Fiesole (1431-1484). An attempt was made early in the year to fill this gap by the purchase of a terracotta relief in a continental sale; but on careful inspection this relief proved to be disappointing in quality, and no bid was made. A few months later Dr. Bode, the General Director of the Berlin Museums, was kind enough to call attention to a fine stucco relief of the Virgin and Child in Florence, and this was secured for the Museum. (*Room 62.*) In all probability it represents a marble relief of Mino's later period, and no other example in stucco appears to be known. The composition is an attractive one, the figure of the Child being particularly charming, and much of the original colour is preserved. Such stucco or gesso reliefs were made in great numbers especially during the second half of the fifteenth century in Italy, both for artists and for devotional purposes; generally by taking clay "squeezes" from reliefs in marble, bronze, or terracotta. They vary greatly in merit, and are sometimes mere travesties of the original, but when the work has been carefully done they are often of great value, and this value is of course enormously increased when the original has disappeared (**Plate 4**, facing page 6).

Italian bronzes of the first half of the fifteenth century occur but rarely; a fine gilded bronze figure of the Virgin and Child (**Fig. 4**) of the beginning of this period forms a valuable addition to the Museum collection. The drapery and general attitude of the figure show strong Gothic influence; the head has been broken off and replaced, possibly from another figure of the same period and style. Although small in scale the treatment is monumental in its severe dignity.

A curious relief in wood, richly decorated with gilding and darkened paint, also representing the Virgin and Child, was acquired at the close



FIG. 4.



of the year. The date falls almost certainly in the second half of the fifteenth century; the locality is less easy to fix, but it seems possible that this relief, with its remarkable intensity of religious expression, is the work of a Pisan or Sienese artist. Careful cleaning of the painted surface may make the question an easier one to answer.

The brilliant work of the seventeenth century is still very sparsely represented; but two cherub heads in gilded wood, of unusually fine workmanship were bought for a small sum. (*Room 64.*) There is good reason to believe that they formed part of the destroyed altar-piece by Bernini in S. Francesca Romana in Rome.

The principal acquisition in English art has been that of a large collection of sketch-models (mainly in the form of plaster) by Alfred



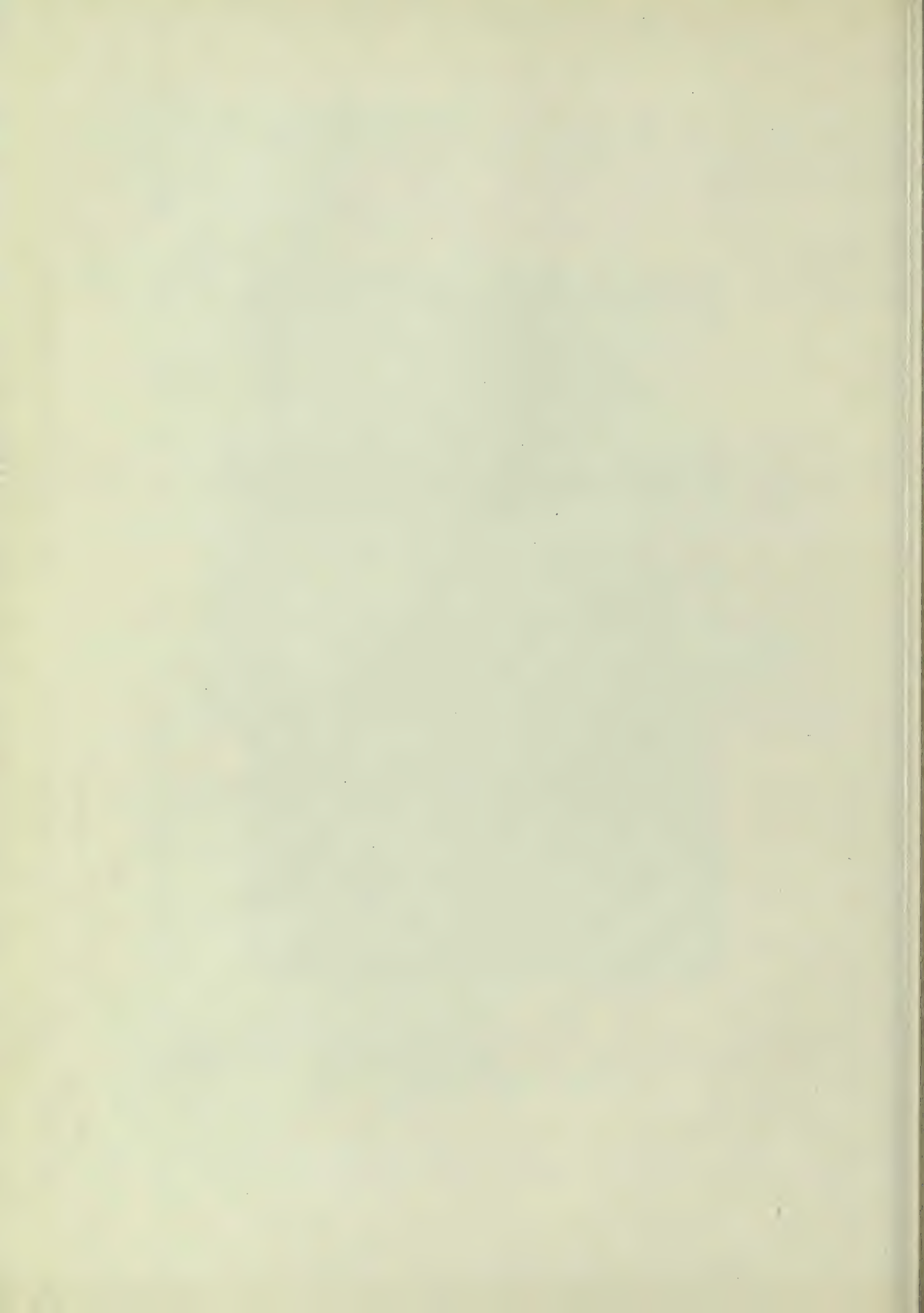
FIG. 5.

Stevens. Two of his surviving pupils, Mr. James Gamble and Mr. Reuben Townroe, died during the year, and a very interesting selection of Stevens' work was in each case purchased from their effects. (*Rooms 47 b, c, and d.*) The first collection comprises a number of valuable studies for architectural and industrial work designed or carried out for Dorchester House, the Wellington Monument in St. Paul's Cathedral, the fire-places, etc. executed in Sheffield, and other undertakings. The majority of these are plaster casts from the clay models, (which would themselves usually be destroyed on completion), and represent the first plastic conception of the artist. Among them a series of figures in roundels, which can be identified as studies for the carved wood doors in Dorchester House, are of particular interest: two of these are illustrated in **Fig. 5** above. There are also sketches for the group "Truth



THE VIRGIN AND CHILD. Ascribed to Mino da Fiesole. Florentine ;  
second half of the 15th century. See p. 5.





plucking out the tongue of Falsehood" in the Wellington Monument, and for one of the figures in the Dorchester House mantelpiece. Three pieces dating from the Sheffield period are represented in wax cast—a stage in the process of iron casting—and one in an iron cast. Most important of all are three wax models on wood cores, the direct and unique expression of the artist's idea, for a dagger handle, a candlestick and the elaborate toy-cannon on which he employed himself at intervals almost all through his life. The chief interest of the second collection lies in a set of the five splendid models for sculpture to form part of his proposed scheme for the decoration of the dome of St. Paul's, recumbent figures of St. Mark and St. John, and standing figures of Jael, David and Judith. Although these are only roughly blocked out they convey an astonishing effect of impressive dignity which can hardly be matched except in the finest work of the Italian Renaissance.

Two small examples of late Gothic sculpture in wood may with all probability be regarded as English in origin. One, a group of St. Anne, the Virgin and Christ seated on a bench richly decorated with "linen-fold" panels, (*Room 10*), was acquired in Essex, where it is said to have been found in a farmhouse; the faces are treated with great individuality, and the draped Christ-child is at any rate less usual in the continental iconography of the subject (**Fig. 3** on page 4). The other, a standing figure of Christ blessing, could not be traced beyond its recent possessor, and can only be conjecturally considered as English on the ground of the treatment of features and drapery. Both are in any case good examples of their period.

A German figure of St. Anthony of the same date, carved in wood on a rather larger scale, was purchased with the last named figure. The style suggests a Rhenish origin; the saint has flames under his feet and a chained devil and a pig beside him. A small ivory panel, which must have formed the side of a casket, may perhaps also be considered as German. (*Room 109*.) Its decoration of curving stems filled with animals is characteristic of the twelfth century; and genuine ivories



FIG. 6. (See page 8.)



of this period are so rare that in spite of its comparative unimportance it forms a welcome addition to the Museum collection (**Fig. 1** on page 1).

A box-wood figure of Christ at the Column, (*Room 9*), was purchased as a typical example of the smaller Spanish sculpture of the seventeenth century, in which strained postures and draperies are combined with great technical dexterity and considerable emotional effectiveness.

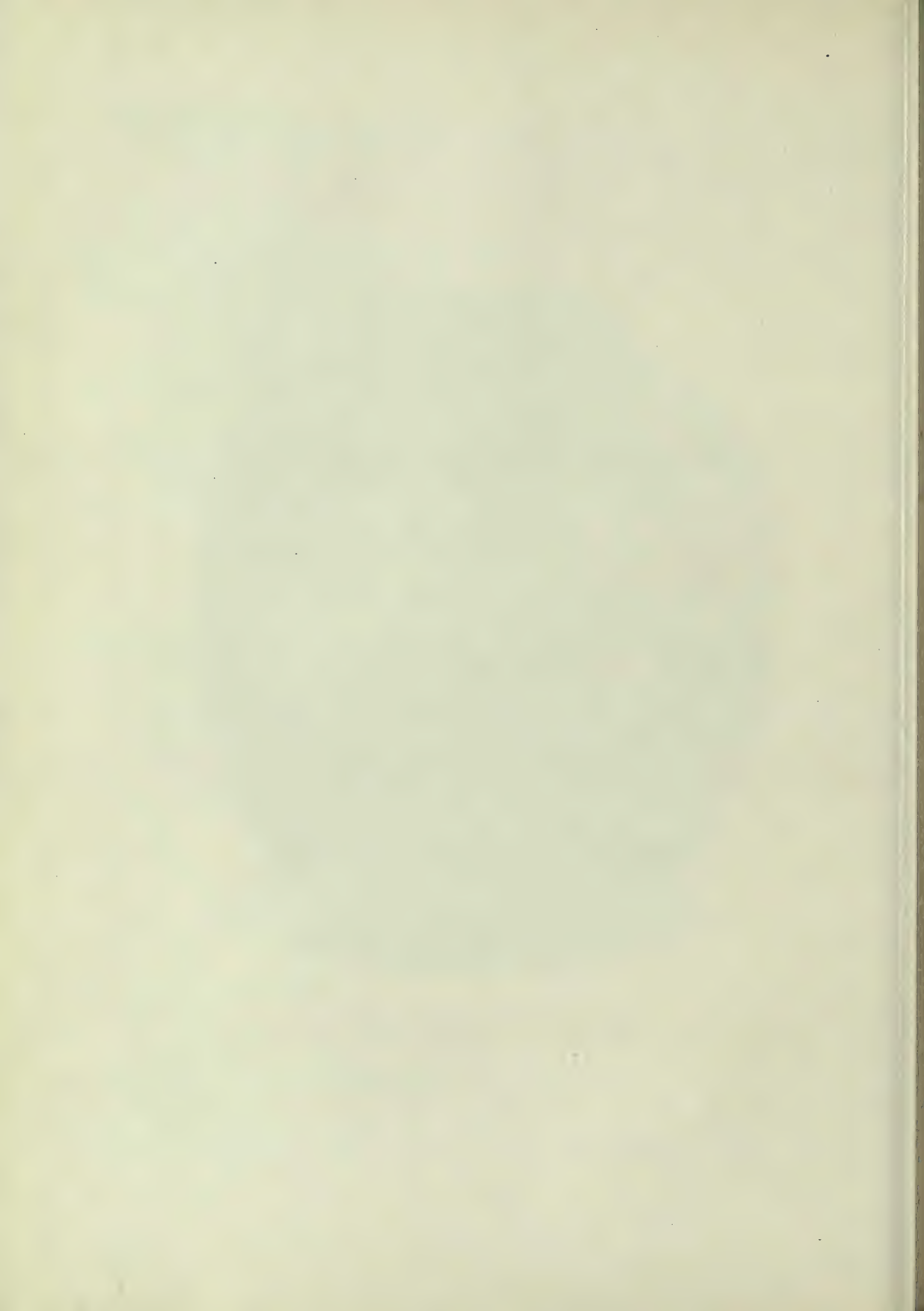
Finally, a single specimen of the early sculpture of the Far East was secured, a seated figure of a Buddhistic priest (unfortunately headless) holding a *ju-i* sceptre, carved in an extremely hard gray stone and probably dating from the period of the T'ang dynasty (618-906 A.D.); it was found in the course of recent excavations in one of the Southern provinces (**Fig. 6** on page 7).



PORCELAIN VASE. Chinese; period of Chia Ching. See p. 9.

PRESENTED BY ANDREW BURMAN, ESQ.





## II.—DEPARTMENT OF CERAMICS.

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AS regards donations to the Department the past year has been remarkable for an increase in the number of individual benefactors. While several new names appear, it is gratifying to note that the Department is again indebted for valuable acquisitions to the generosity of several donors whose names have been recorded in previous years. In making purchases attention has principally been given to recent developments in the study of early Oriental pottery, both Persian and Far Eastern. With regard to the former, although many opportunities have occurred of acquiring important pieces, the prices have been prohibitive. In the acquisition of examples of early Chinese ware, on the other hand, the Museum has been more successful, and although much remains to be done, good progress has been made towards an adequate representation of the potteries of the earlier dynasties of China.

### (I) GIFTS.

Mr. Andrew Burman has given valued assistance in the past by filling deficiencies in the Museum collection of Chinese porcelain, but none of his previous gifts are more important than the large blue and white vase which was received from him during the summer. This vase is painted with a design of dragons and lotus-flowers in the strongest manner of the Ming dynasty, and bears below the rim the name of the Emperor Chia Ching, to whose reign (1522-1566) it may confidently be ascribed (**Plate 5**). It is illustrated in Mr. Gulland's book on Chinese porcelain, and is already well known to connoisseurs as a remarkable and characteristic piece of Ming "blue and white," taking rank as the most noteworthy object of this class in the Museum.

Messrs. S. M. Franck & Co. have given a T'ang dynasty standing figure with robes glazed in yellow and green, and a model of a stove in red pottery with greenish glaze, dating probably from the Han dynasty. The latter belongs to the interesting class of objects now being unearthed



from early Chinese tombs, made with symbolical intention to provide for the needs of departed souls. Models of this kind have been found in a great variety of forms, representing houses with granaries and other buildings, wells and fish-ponds, vehicles with horses and cattle, as well as domestic utensils. They are of the greatest historical value as providing data for reconstructing the material manifestations of ancient Chinese culture. Highly instructive also to the student of early Chinese ceramic technique is a lavender-glazed bowl still adhering, through some accident in the fire, to the sagger intended for its protection in the kiln. This bowl, presented by Mr. L. Messel, dates from the Sung



1.

2.

3.

FIG. 7. (For 2, see page 11, for 1 and 3, see page 15.)

or Yuan dynasty. Further reference to these early Chinese wares will be made under the heading of purchases.

Other gifts of Far Eastern pottery are those of Mr. J. S. T. Audley (a ridge-tile from a tomb of the Ming dynasty at Nanking), Mr. Sydney Vacher (a five-colour plate in archaistic style of the Yung Chêng period) and Mr. Kenneth Dingwall, D.S.O. (further donations made through the National Art-Collections Fund, of miscellaneous Japanese wares, chiefly representative of recent developments in flambé and crystalline glazing). Mr. Dingwall has also given a blue jasper ware medallion of Shakespeare made by Wedgwood, and other specimens of European origin.

Monsieur Albert Bichet has further strengthened the Museum series of European faïence. Thanks largely to his gifts, past and present, it has now become possible to fill an entire case with the wares of the

former Rhenish provinces of France. This year's additions to the series are a Strasbourg soup-tureen with eagle-head handles and an *écuelle* with flowers in high relief on the cover (no. 2 in **Fig. 7** on page 10). The latter is a production of the finest quality of the *faïencerie* conducted by the Comte de Custine, during the period immediately preceding the Revolution, at Niderviller in Lorraine. A pair of model shoes, also received from Monsieur Bichet, bear the date 1751 and an initial "R," and may perhaps be attributed to one of the Rouen factories, while a large pair of vases with floral handles resemble the later productions of Moustiers and were doubtless made in that town or in one of the neighbouring



1.

2.

FIG. 8. (For 1 and 2, see page 16, for the others, see page 12.)

Provençal factories. Monsieur Bichet has also presented a large *fontaine d'encoignure*, a three-cornered cistern with accompanying basin in the form of a shell made to hang in the angle of a wall. It is painted in blue with rococo ornament, strongly reminiscent of certain Moustiers designs, but has characteristics which point to the Spanish factory of Alcora in the province of Valencia as its place of origin. As such it is a valuable acquisition in the class of later Spanish wares.

For a welcome addition to the collection of English wares the Museum is indebted to Mrs. K. Bentley. Her gift includes many characteristic examples of Leeds ware of the late eighteenth century,



amongst which may be specially noted part of a cream-coloured tea-service with the initials T.B.K. charmingly executed in coloured flowers (see **Fig. 8** on page 11), a teapot with openwork gallery round the top and its companion milk-jug, both effectively decorated with vertical fluting striped at intervals with green, a double-handled beaker of graceful form, a basket moulded with a design borrowed from Worcester porcelain, and a kettle with a ground in imitation of the Chinese "dead-leaf" brown. A toy tea-service with figure subjects in red over a straw-coloured glaze is an interesting example of the careful stipple printing employed in the Staffordshire potteries about 100 years ago. In addition to these and other English wares, Mrs. Bentley's gift comprises three specimens of German porcelain of the eighteenth century.

The Museum has hitherto possessed very few examples to represent the *rotes Porzellan*, in reality a dense stoneware with a body of varying shades of red and brown, made by Böttger at Meissen as a preliminary step towards discovering the secret of true porcelain of the Chinese type. Thanks are due to Sir Arthur Church, K.C.V.O., F.R.S., for a fine bowl and a dish of this material, dark brown in colour, with surface polished on the lathe, the bowl showing traces of a border of cresting in gold. Technically this ware is of great interest as taking place beside Wedgwood's jasper ware among the few kinds of pottery ever made of such a composition as to be capable of receiving a high polish on the lapidary's wheel, and it is curious to record that the dish was purchased by the donor at auction as a piece of "polished jasper." Sir Arthur Church has also given five moulded bricks from the Netherlands bearing dates of the sixteenth and seventeenth centuries.

Mr. J. H. Fitzhenry has added to his former gifts a series of Spanish floor-tiles of the sixteenth and seventeenth centuries and a drug-vase of Italian maiolica. To the latter class belong also five fragmentary plates given by Mrs. A. B. Skinner, which are useful as types of the designs and technique employed at Faenza late in the fifteenth century. Mrs. Skinner has also presented a rare and valuable plaque of Limoges painted enamel of the late fifteenth century with the subject of St. Christopher, attributed to the school of the so-called Monvaerni (**Fig. 9** on page 13).

Several miscellaneous pieces of pottery found by the donor, Major P. M. Sykes, C.M.G., on the site of the ruined city of Turshiz, now Firuzabad, in North-eastern Persia, are an interesting addition to the class of Oriental earthenware. A collection of potsherds and glass found at Samarkand has been given by Monsieur M. V. Stolyaroff, while Mr. C. M. Marling, C.B., has added to his gifts of past years an earthenware bowl of unusual form from Bokhara.

Specimens of Staffordshire ware have been given by Mrs. M. Bagwell, Mr. Harvey Hadden, Miss E. J. Hipkins (in the name of her mother, the late Mrs. Jane Souter Hipkins), and Mr. Sydney Vacher; a Coronation mug by Miss A. Brazooski; and a knife with handle of Bow porcelain by Mr. Roland H. Ley.

In the section of Glass the Department has received from Mr. Francis Buckley further accessions of English glass of the last two centuries, mostly of forms not often to be met with. Amongst them may be mentioned, besides vessels for various useful purposes, a flask in the shape of a leg, another in that of a hunting-horn, wine-glasses with several varieties of threads and cavities in the stem, and one of the



FIG. 9. (See page 12.)

boot-shaped glasses said to have been made as a satirical play on the name of the notorious Earl of Bute, about the time of the popular agitations following the Peace of Paris in 1763. Specimens of English glass have also been presented by Miss A. E. Haldane, while a German liqueur-glass of the late eighteenth century, given by Frau Olga J. Wegener, is interesting for comparison with similar glasses made at that time in this country. Two old Venetian wine-glasses with ruby-coloured bowls have been given by Mr. R. C. Dunn-Gardner.

English stained glass of the earliest period is as rare of occurrence as it is artistically valuable. The Museum is, therefore, fortunate in acquiring by the gift of Mr. Noël Heaton, together with three fragments



of later date, five portions of window borders dating from the beginning of the thirteenth century. They are composed of series of Romanesque palmettes executed in the manner of a mosaic in coloured glass of great beauty. The treatment of the leading as an element in the design renders these borders, in spite of their fragmentary condition, of the highest value to the student of technique. A panel made up of fragments of thirteenth-century *grisaille* glass from Salisbury Cathedral, presented by Mr. Grosvenor Thomas, will also be useful to students.

## (2) BEQUESTS.

The only bequests to the Department received during the year were those of Mrs. M. A. Walton Wise (a toy tea and coffee service of Salopian porcelain) and Miss M. A. V. Cappe (a holy water stoup of Palissy ware with a relief of the Adoration of the Shepherds).

## (3) PURCHASES.

It is only during recent years that Chinese wares older than the period of the Ming dynasty have found their way in any quantity to the West, nor until quite lately has any exact knowledge of their nature been within the reach of students outside their country of origin. In these circumstances it is natural that the Museum should hitherto have possessed only very few specimens of these primitive and archaic wares. Special interest on account of its great antiquity attaches to a hexagonal vase of unglazed ash-grey ware ascribed to the Chou dynasty (1122-255 B.C.); it is decorated with figures and branches of flowers somewhat crudely carved in low relief in countersunk panels. Among the Han dynasty (206 B.C.-221 A.D.) wares is a green-glazed tripod incense-burner with a spirited relief of horsemen, antelopes and dragons. A large fish-bowl of rough ware with relief decoration and a cream-coloured glaze is an important work of the T'ang dynasty (618-906 A.D.). A small jug with mottled green and yellow glaze of the same period bears a striking resemblance in form to a Greek *oenochoe* of the Hellenistic age and illustrates the effect of Western influences apparent in much of the Chinese pottery of this epoch.

Among the acquisitions of porcelain of the Sung and Ming dynasties are two pieces of great importance. The first is a large jar of bulbous form (Fig. 10 on page 15), probably made at Tzū Chou, covered with a thick dark brown glaze and decorated with a frieze of lotus-flowers on a band



MAIOLICA TAZZA WITH LUSTRED DECORATION. Italian ; about 1500 A.D. See p. 16.





reserved in biscuit. Whether this class of ware dates from the Sung period or should more rightly be ascribed to the earlier years of the Ming dynasty it is not at present possible to decide with certainty. The jar is of high artistic merit both for its dignity of form and for the masterly handling of the decorative design. The other piece to be specially noticed is a long-necked bottle of Tzū Chou painted porcelain, with an unusual decoration in shades of brown; its shape is that of the bronze arrow-holders of the period, with a vertical tubular projection, on either side of a long neck rising from a bulbous body. A bowl in the form of a *coco-de-mer* is a good example of cream-coloured Ting ware; while a charming decorative effect is shown by a Ming jar with fishes applied in slight relief in white slip over a greyish-blue glaze. Several specimens of celadon ware and porcelain painted in glaze colours complete the list of purchases of these periods. A square tray of the early years of the reign of K'ang Hsi, painted with a close diaper of lotus-flowers in manganese-purple, was bought as a piece of exceptional beauty and of a type not represented in the Museum.



FIG. 10. (See page 14.)

Mention may be made here of three pieces of early Korean celadon porcelain with inlaid decoration of the type known in Japan by the name *mishima*, and of a Japanese earthenware bowl by Kenzan charmingly painted with branches of apple-blossom.

The Museum collection being very weak in German porcelain, particularly in figures, an opportunity was taken of buying two fine figures made respectively at Nymphenburg and Ludwigsburg (see nos. 1 and 3 in **Fig. 7** on page 10). Another purchase of Nymphenburg porcelain, a sweetmeat-box in the form of a bivalve shell, is in all probability the same as that which was sold at the dispersal of the Reynolds collection in 1871, and is mentioned in the Catalogue of the Franks Collection of Continental Porcelain (p. 90). It is marked with the date 1771 and the initials "C. H. Z.," for "*Churfürstliche Hof Zehrgaden*," indicating the Court Storeroom of the Bavarian Elector for which it was made. A third porcelain figure bought during the year is interesting as an adaptation made in the Cozzi factory at Venice of a figure by the Meissen modeller Kändler.



Two tea-pots of Wedgwood's jasper ware of the finest quality were purchased (nos. 1 and 2 in **Fig. 8** on page 11). One of these is of the rare black and white jasper ware with applied medallions in blue jasper, and belongs to the same service as a cup and saucer in the Falcke collection now in the British Museum. An interesting addition was made to the earthenware collection in the form of a series of seven delft ware dishes with tulip decoration and "blue dash" borders; this type of ware, hitherto unrepresented in the Museum, is usually reputed to be English, but there appears to be no satisfactory evidence in favour of this supposition. The dishes are tin-enamelled only on the upper surface, being covered on the back with a yellowish lead-glaze. In this respect they resemble the earliest Delft ware, and it is probable that, if they were not actually made in Holland, they are the work of Dutch potters settled in England. Another piece of "delft ware," a posset-pot with polychrome ornament bearing the initials "W. P.," may with probability be ascribed to the Wincanton Pottery in Somersetshire. If the evidence in support of the attribution can be trusted, this posset-pot is the first example of Wincanton ware to find a place in the Museum. A life-size female head after the antique, made about 1800, is a characteristic production of Coade's "Artificial Stone Manufactory" at Lambeth, also hitherto unrepresented in the Museum.

Another important purchase in the class of enamelled earthenware is an Italian maiolica tazza, dating from about 1500, with lusted decoration strongly reminiscent of the Valencian ware of the period which served as the type for imitation by the Italian potters. It is illustrated in **Plate 6**, facing page 14. Wares of this nature are of rare occurrence and of great documentary value in the history of ceramics. They are sometimes mistaken for a variety of actual Hispano-Moresque pottery, but their Italian origin is sufficiently indicated by the relief decoration of heads of cupids with which this tazza is moulded, as well as by the inscription, on a specimen formerly in the collection of Mr. Henry Wallis, of the Italian word "*Perseveranza*." Other noteworthy acquisitions of earthenware are a pair of Spanish *albarelli* with decoration in blue, and two Turkish mugs of the sixteenth century with floral designs of exceptional quality, bought at the sale of the collection of Sir John Evans.

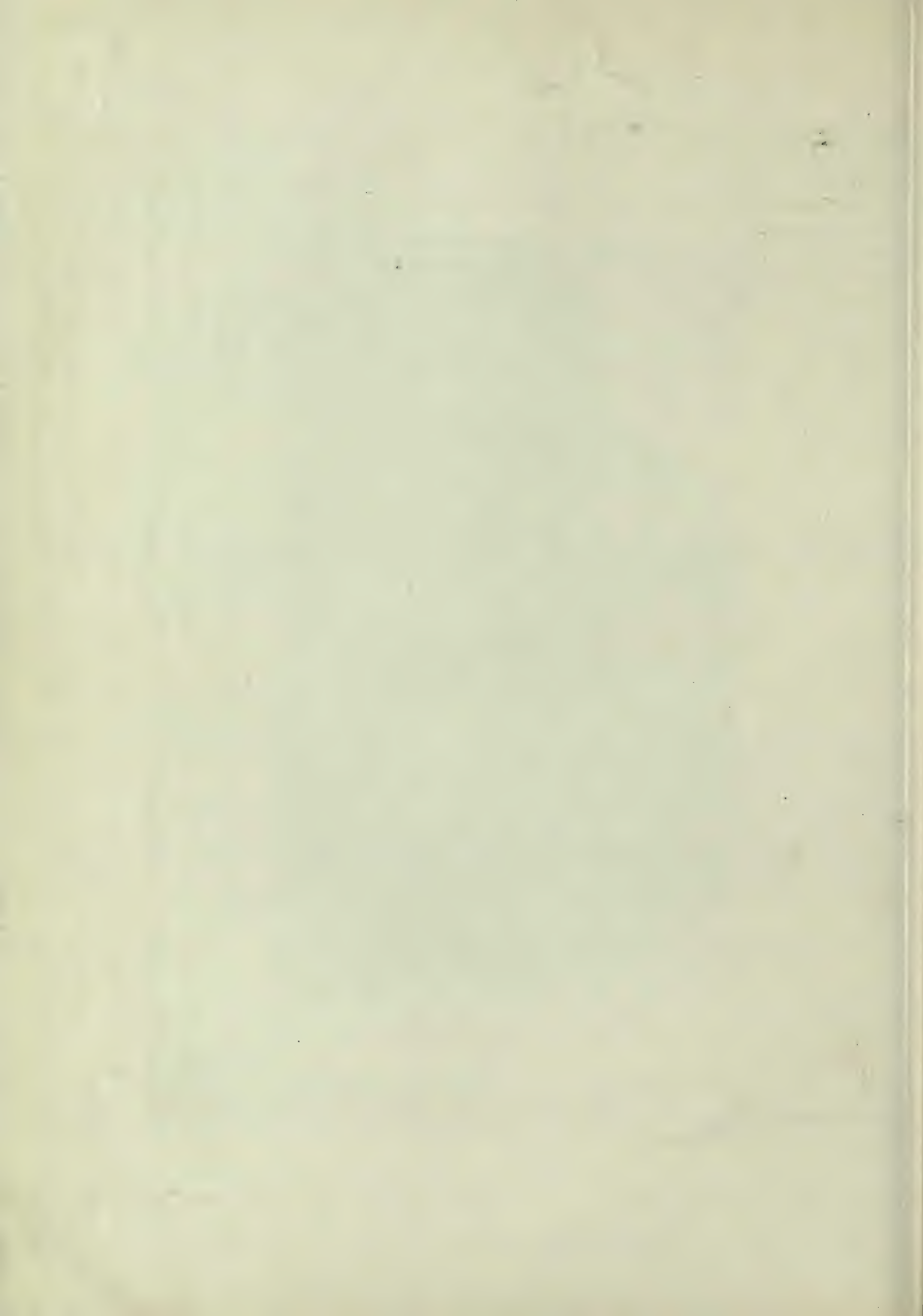
The Museum being deficient in English stained glass of the fourteenth century, the opportunity was taken of purchasing a beautiful panel representing the Virgin enthroned, an early example of the use of silver-yellow stain (**Plate 7**).

There remains to be mentioned a plaque of Græco-Roman glass with a charming figure of a dancing Mænad in relief, bought at the



PANEL OF STAINED GLASS. English; 15th century.





Lanna Sale in Berlin (**Fig. II**). The *pendant* to this plaque, with a male figure holding a thyrsus, was acquired by the Museum in 1868 and has figured in several works, English and foreign, as an important example of the glass plaques made in Roman times, probably for mounting in furniture or as small architectural details. It was considered highly desirable that the two companion plaques should be brought together, and the Board were fortunately able to achieve this object.



FIG. II.





FIG. 12. (See page 22.)

### III.—DEPARTMENT OF ENGRAVING, ILLUSTRATION AND DESIGN.

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**D**URING the year 1911, purchases have been made which fill ascertained gaps in the collections of this Department, particularly in regard to Engraved Ornament, examples of the technical processes of Engraving, &c., and original drawings for Book Illustration, though opportunities for obtaining specimens of the first-named class—Engraved Ornament—have been so few as to reduce the numbers of prints bought considerably below those of preceding years. The deficiencies still existing will, it is hoped, be made good gradually; but as the prints now required are, naturally, those that are relatively scarce and costly, the process may be a slow one. No effort is being spared, so far as the present resources of the Department go, to secure original designs and working drawings of good periods, for the various artistic handicrafts. In respect of Furniture, Textiles, and the various forms in which the talents of Alfred Stevens were displayed (*see* below), the past year has been particularly successful.

#### ENGRAVING AND ETCHING.

The important section of the Department which deals with Engraving and Etching has received several gifts. Mr. F. S. Haden presented nine

original studies by the late Sir Francis Seymour Haden, P.R.E., which are of considerable interest in connection with his etchings, and also as a memorial of the association of the artist with the Museum in its early days. Sir Frank Short, R.A., P.R.E., added to his former gifts a set of nine working proofs specially selected by him to illustrate his use of the aquatint method; and examples of their own work have also been given by Messrs. Robert Spence, R.E. (30), G. W. Chandler (6), G. W. Eve, R.E. (3), and E. L. Laurensen (32). One of the studies by the late Sir Francis Seymour Haden, P.R.E., a pen drawing of Harlech Castle, is illustrated in **Fig. 18**, page 26.

This section is being developed from the point of view of technique, with the desire to render it of use to students practising the various branches of these arts. The chief purchases include working proofs of engravings after J. M. W. Turner, R.A.; and original studies by the late Sir Francis Seymour Haden, P.R.E. (*see above*).

#### ENGRAVED ORNAMENT.

Mathias Beitler, a goldsmith working at Ansbach about 1582-1616, published, in accordance with the custom of his time, a few sets of engraved designs, which are now extremely rare. It is suggested by Andresen ("Der Deutsche Peintre-Graveur," IV, 36) that he may have been a pupil of Stephen Herman, with whom he was associated in a publication dated 1582; but many other goldsmiths worked in what may be called the niello manner and have left engravings of more or less fantastic arabesque ornament, in solid black and white rather than line: and beyond placing both Beitler and Grundler in this group, which also includes Daniel Mignot, Hurtu, C. Saur, S. Carteron and others, it is unnecessary to speculate farther. Two sets of these small prints by Beitler were purchased during 1911. Each consists of six pieces, about  $1\frac{3}{4}$  by  $2\frac{3}{4}$  inches in dimensions, very finely engraved. One has grotesque and symbolical figures including the seven planets, armorial bearings (of Bohemia, Hungary, etc.), a clock-face and sun-dial plate, mathematical instruments, etc. (**Fig. 13**). The



FIG. 13.



title print has the name of the artist in full, the date, 1614; and the inscription, "I R K M R II. hartschier," which stands for "Ihr. Rom. Kaiserl. Maj. Rudolf II. Hartschier" and signifies "Court officer of His Imperial Majesty Rudolf II." This definitely associates Beitler with the wonderful group of artists and craftsmen gathered together by Rudolf II.; and makes it possible that part of his work, and probably that of which the prints under notice are a record, was actually executed at Prague. The presence, already mentioned, of the joint arms of Hungary and Bohemia may suggest that the design on which they occur was executed as early as the year 1575—the only year in which Rudolf II. held the two monarchies, and before he succeeded to the Imperial Crown. The reference to Rudolf in a title dated 1614, though he had abdicated and died in 1612, points to a probability that the publication followed, at all events, at some interval after the execution of the work. The designs appear to have been intended for small plaques of enamel and for the decoration of salvers or similar objects in gold or silver-gilt. The second series by Beitler was engraved, after drawings by him, by Andreas Gentsch, who published it at Augsburg in 1616. These are also six in number, and measure about  $2\frac{1}{16}$  by  $1\frac{3}{16}$  inches; the subjects being, on four of the plates, small friezes (three on each plate) with animals humorously treated. They were perhaps intended for the ornamentation of hunting knives or pistols.

Of Marcus Grundler little is known save that he was a goldsmith of Augsburg, and published three sets of engraved designs for ornaments, two dated 1617 and one 1618, both the former having been purchased for the Museum in 1911. Rosenberg (*Der Goldschmiede Merkzeichen*, 2 ed. No. 309) gives the mark of M. Grundler, d. 1618, as occurring on a cup with an inscription dated 1614 and conjectures that this may refer to Michael (though, obviously, it might well be Marcus) Grundler. The two series of patterns under notice consist each of six plates of arabesques, in black with white lines left on the masses. One has a series of trophies; and the other, shapes useful to jewellers, in both cases linked up with scroll-work (Fig. 14). These also are probably for enamel or niello; and constitute useful suggestions of pattern rather than any precise application of it to definite purposes. With the above-mentioned purchases, the Museum acquired



FIG. 14.

seven engraved designs by Martin Pleginck, who was working at Ansbach in 1594 with Stephen Herman (by whom one set was published), as well as similar work by Hans Collaert, D. Mignot and others.

The Museum owes the opportunity of making this addition to its collections of Engraved Ornament, to the courtesy of Dr. Peter Jessen, Director of the Kunstgewerbe Bibliothek, Berlin. Many gaps in the collection were filled up, during the year, by other purchases, chiefly of prints by J. Androuet du Cerceau, and by the Little Masters of the Nuremberg School.

To this class belongs also a rare and perhaps undescribed set of plates entitled "Nuszliches Stempffelbuch von allerley trumen Villeten auch

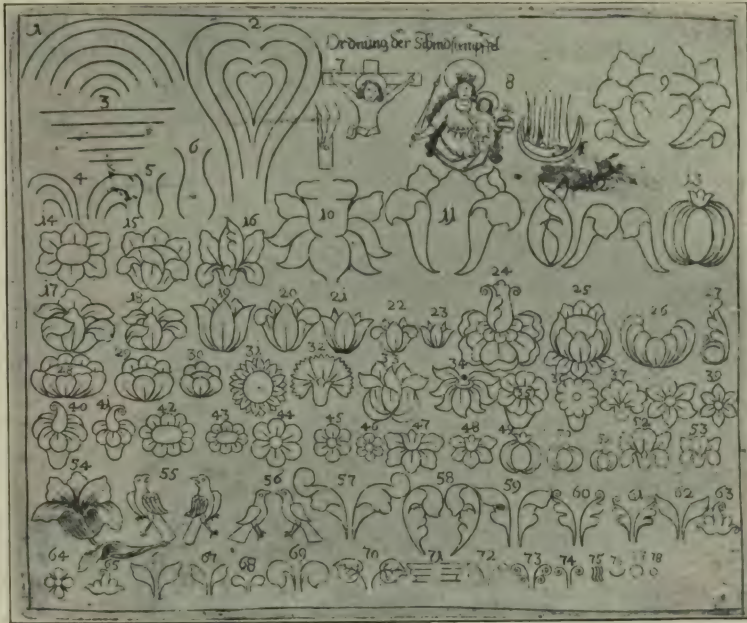


FIG. 15.

saubern stempffeln. Zu samen gesetzt Durch Johann Georg Schwertfeger. Eisen Sigel wappen und stempffel Schneider in Nürnberg, 1697." In addition to the title there are 13 plates. This is a collection of patterns for bookbinders which has particular technical interest, inasmuch as a plate of tooling is given, with reference numbers, the latter also appearing on the designs so as to indicate the principal tools used (Fig. 15). These tools are 78 in number; and range from the simplest forms to a design for a Madonna and Holy Child employed on E. 363-1911.



## ILLUSTRATION.

In the course of the year, the Department received a large number of gifts, among the most valuable of which was a series of 128 original drawings and studies by Randolph Caldecott, for the illustration of "Breton Folk" (1880) (**Fig. 12**, page 18). It is hardly possible to set before students better examples of the technique of pen drawing for book-illustration than are provided by the work of this distinguished artist; and on this account alone, apart from the other delightful qualities of the drawings, the generous gift made by Sir Edwin Durning-Lawrence, Bart., would have been most welcome. To the same donor the Department is also indebted for a particularly interesting album of 36 drawings by Richard Doyle forming the material for an unpublished work entitled "A Book Full of Nonsense, by Dick Kitcat" (1842). These are also admirable specimens of draughtsmanship and of the artist's fanciful humour. Original drawings for book illustration, illustrating the technical methods of Constantin Guys, Gavarni, Alfred Stevens (of Belgium), A. Hughes, J. Mahoney, Charles Keene and G. J. Pinwell have also been purchased.

## DESIGN (VARIOUS CLASSES).

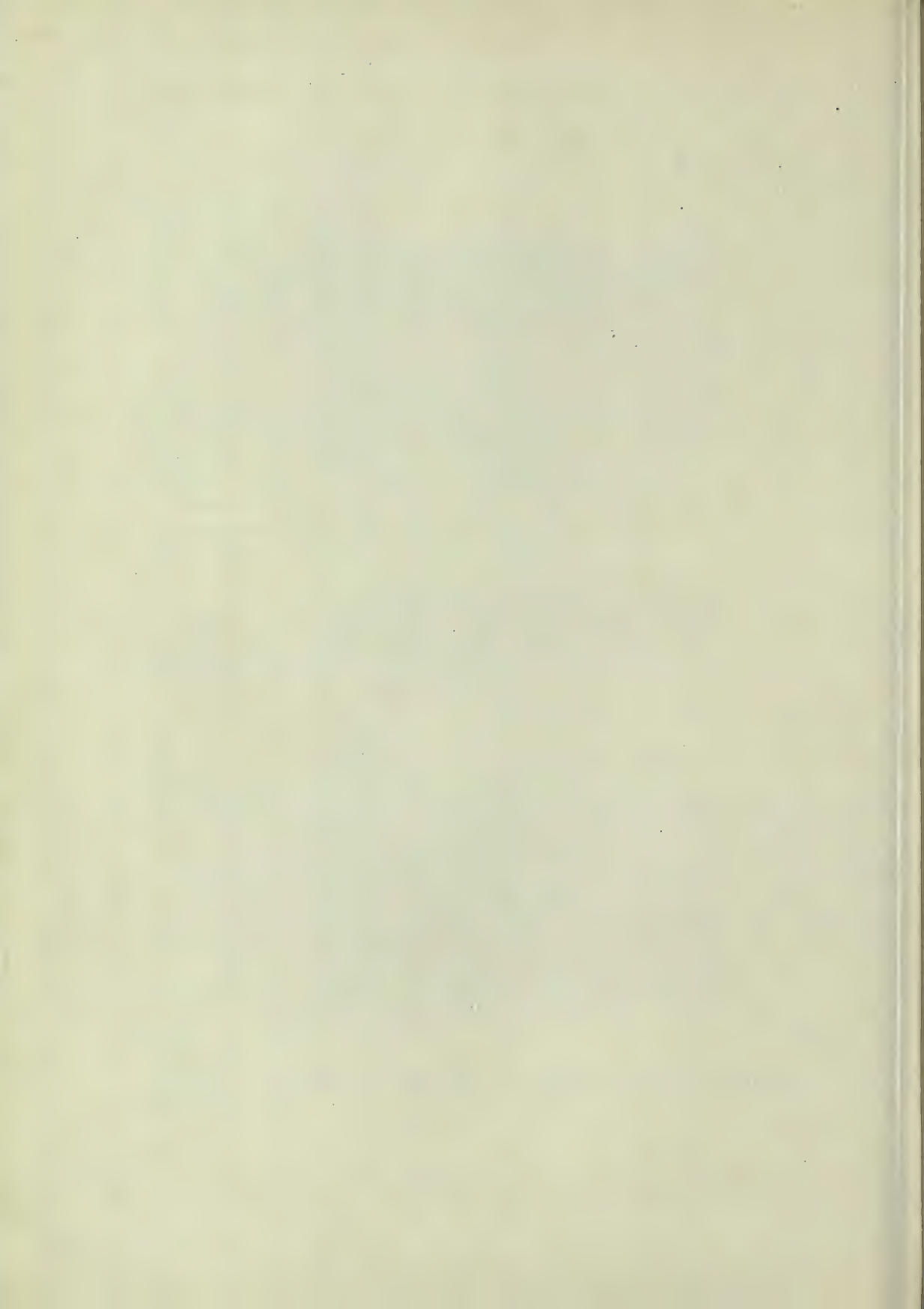
Mr. G. C. Haité, R.B.A., gave a series of original designs for cashmere and other fabrics, by his father the late George Haité, which are of great technical interest.

A collection of designs representative of the work of the late Lewis F. Day, for a long while associated with the Board as an Examiner, and also one of the members of the Committee of Re-Arrangement of the Museum, was, with the kind assistance of Miss Ruth Day, added to the collections. Sir Philip Burne-Jones, Bart., gave valuable assistance in securing for the Museum the two large cartoons of "The Nativity" and "The Crucifixion," designed by the late Sir E. C. Burne-Jones, Bart., for the Church of St. Philip, Birmingham. These had for long been exhibited on loan and it is gratifying to record their final acquisition. The collection of drawings of stained glass has further been strengthened by the purchase of a number of drawings, full size, and chiefly from glass at York, by Mr. Lawrence B. Saint. Upwards of 800 original designs for Furniture, by John Linnell (eighteenth century), have been purchased (three of these are illustrated in **Fig. 16** on page 23); and about 300 original designs for French silks and chintzes of the eighteenth century. The collections of this nature in the Department have been much used during the past year not only by textile designers, but by those working for other industries such as wall-paper and pottery.



DESIGN FOR A CANDLESTICK. By Alfred Stevens. See p. 23.





During the year 1911 a large number of designs and drawings by Alfred Stevens (1817-1875) was added to the already important examples, possessed by the Museum, of work by this distinguished English sculptor, painter and designer. These came from two sources, 43 designs for industrial art having been purchased from the collections left by the late Mr. James Gamble; and 275 studies and sketches which formerly belonged to the late Mr. Reuben Townroe. It is worthy of note that both these artists were pupils of Stevens, and were employed for many years in the decoration of the old South Kensington Museum buildings, which contain many motives almost directly derived from his inspiration, although he himself was never actually employed thereon. Among the drawings thus acquired

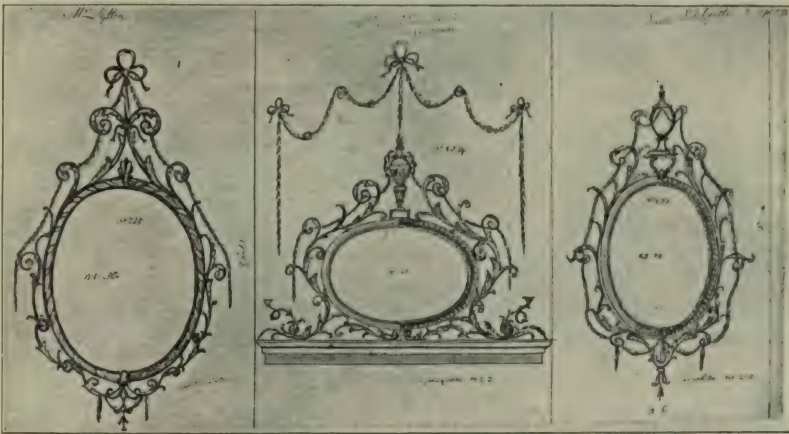


FIG. 16. (See page 22.)

are some very beautifully executed designs for candlesticks (**Plate 8**) which display to great advantage Stevens' characteristic manner of using the figure in relief ornament: particularly in regard to the arrangement of a group around a central stem or shaft. This feature of his style is also to be observed in the elaborate design for a fruit dish (E. 2089-1911); and, perhaps in its highest development, in the Competition Design for the Memorial of the 1851 Exhibition (1858). The Museum already possessed the original model for this fine conception; and two sheets of sketches were obtained from the Townroe collection. The group of designs for street lamps is evidence of a hitherto unrecorded attempt on the part of Stevens to grapple with one of the most difficult problems raised by modern methods of street lighting. They show a sound appreciation of the



necessities of the case, and of the suitable use of material; the well-proportioned and restrained ornamentation adopted by the artist, being particularly suitable for execution in cast iron or bronze. Stevens made a number of designs for Minton ware, some executed examples of which were acquired for the Museum, as long ago as the 19th March 1864. Several highly-finished drawings of work in this class have now been added to the collections, including a full-sized working drawing for one of the vases above-mentioned (184-1864), and designs for six vases on stands (Fig. 17), a Cup and Saucer and a Teapot. An unfinished design in blue monochrome for a panel of tiles for a stove, should also be mentioned;



FIG. 17.

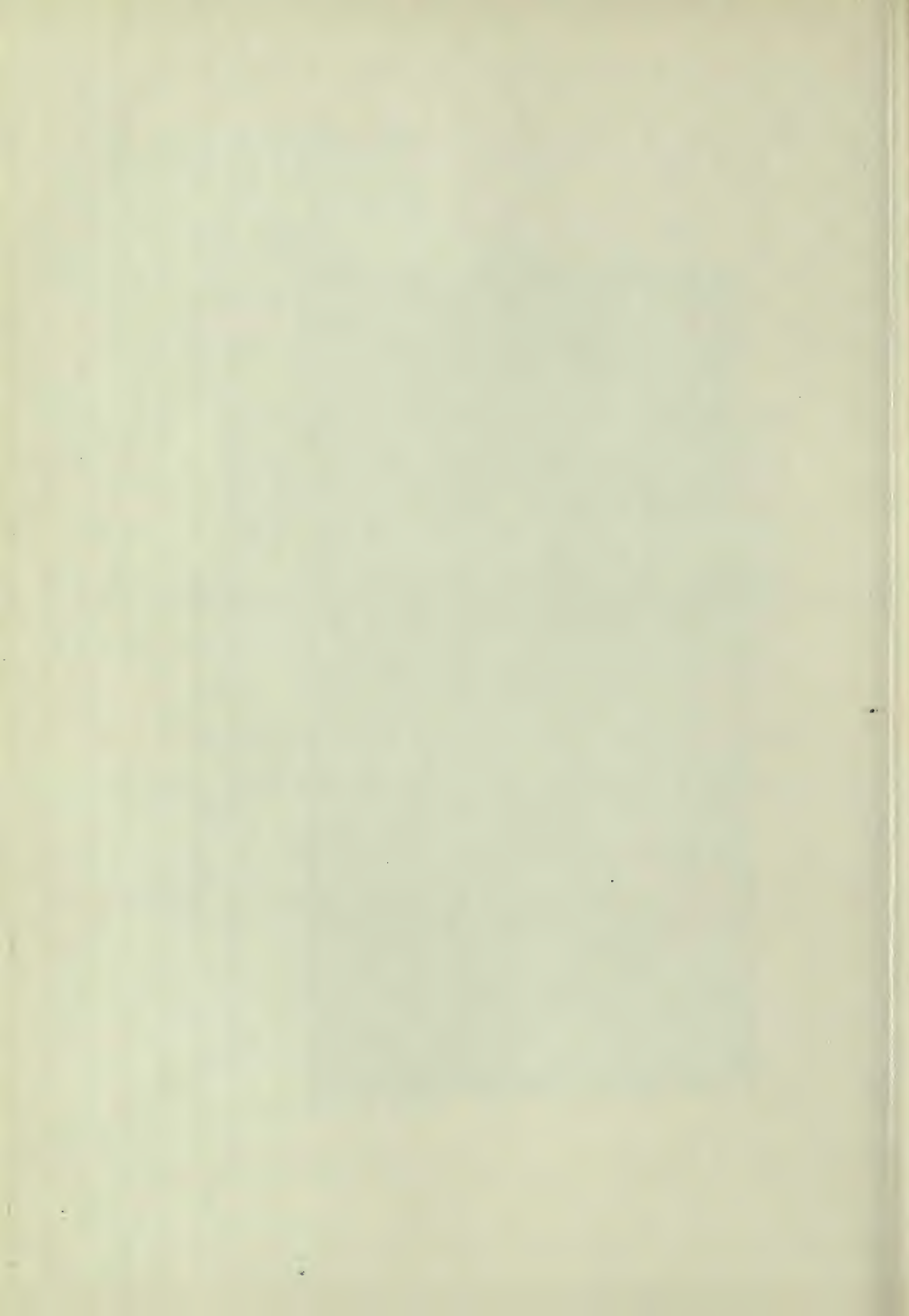
and also carefully executed copies by Reuben Townroe of the most famous of the designs for this purpose made by Stevens.

The great scheme conceived by Stevens for the decoration of the Dome of St. Paul's Cathedral can now be illustrated, not only with copies by Townroe of Cartoons for the Four Spandrels (of which the Museum possesses three original sketches by Stevens, on modelled plaster), and of the setting out of the whole plan, copied by the same artist, but also with an alternative scheme by Stevens himself, and a number of sketches and studies from life, of various portions. Among these it is important to observe the care taken by the artist in working



CARTOON (UNFINISHED) FOR MURAL DECORATION. By Pierre Puvis de Chavannes (1824-1898). See p. 25.  
PRESENTED BY THE NATIONAL ART-COLLECTIONS FUND.





out such details of his designs, as the heads, hands, and feet of his figures. Several of the new acquisitions are sheets covered with repeated studies of this description, for a small part only of a single figure. The new purchases also include several sheets of studies for the decoration of Dorchester House; a sketch design for that of the Olympic Theatre; and another for an interior of a Public Hall, or Institute, showing the landing at the top of a double flight of stairs, the walls being decorated with mural paintings representing "Speculative and Operative Philosophy." There are also a large number of those miscellaneous sketches of architecture, furniture, figure compositions, and ornament which were produced in the course of the artist's characteristic method of working; and several studies and copies of paintings made during the time spent by him as a student in Italy.

#### DECORATION (Mural).

The National Art-Collections Fund presented an important though unfinished cartoon for mural decoration by Pierre Puvis de Chavannes. It is painted in oils on canvas, and represents a seated female figure receiving and distributing gifts to child angels who stand on either side of her, the composition being arranged to fill a semi-circular lunette, on a base of 9 feet 4 inches (**Plate 9**). The Museum has hitherto possessed no specimen of the work of this artist, whose influence has been so great on modern decoration. Mr. H. J. King has also presented a panel of ornament, painted in monochrome, on canvas, by a French decorator of the eighteenth century. The considerable number of studies, in this class, by Alfred Stevens, are referred to, under his name, *see* above.

#### ARCHITECTURE.

Mr. G. W. Miller gave a collection of 780 sketches of architecture and ornament by the late Professor T. H. Longfield, of Dublin; and Mr. T. H. Wyatt, eight of the original designs for the decoration of the Courts of the Crystal Palace, by Sir Matthew Digby Wyatt. The Society of Antiquaries generously placed at the disposition of the Museum a large number of rubbings of brasses with a view to the selection of such as might be desirable to complete the Museum collections. The examination and collation of these is not yet finished; but it may be estimated that about 2,500 rubbings will, by this means, be added to those already in the Department.



The Committee of the Phené Spiers Memorial have secured and presented to the collection an important series of architectural designs by Sir G. Gilbert Scott (from Mrs. G. Gilbert Scott and Mr. J. Oldrid Scott, F.R.I.B.A., F.S.A.); and measured drawings of the Brewers' Hall, the Nicholas Stone monuments in the Charterhouse Chapel, both by Mr. A. E. Bullock; 66 sheets of sketch designs of York House by Philip Wyatt; and drawings of the Frescoes of Easby Abbey Church, etc., by Mr. R. Phené Spiers, F.R.I.B.A. The original designs for the Church of St. Mary, Whitechapel, by Mr. E. C. Lee, were also presented, through the Committee, by Miss Claudia A. Ayton-Lee.

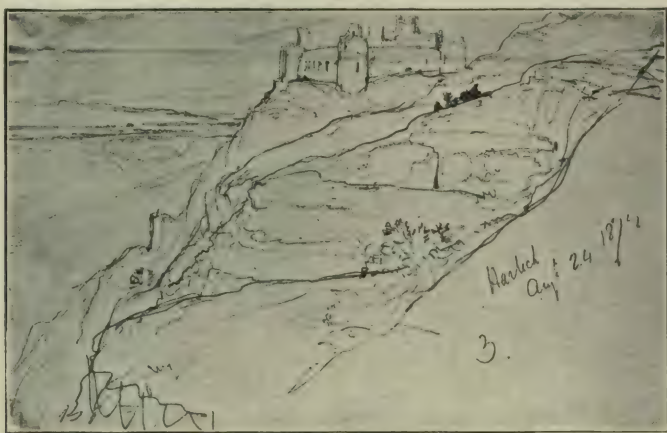


FIG. 18. (See page 19.)

### CHINESE AND JAPANESE ART.

A donor who desires to remain anonymous supplied the funds for the purchase of a particularly fine Chinese painting, bearing the name of the artist Tei Ki and dated A.D. 1330. This is essentially decorative in character and unusually large, measuring 8 feet by 4 feet 6 inches in size. The subject is a representation of phoenixes (*Feny*) in a bamboo grove; the picture is in unusually good preservation and forms a valuable example of the style of the late Yuan Dynasty. In the same transaction was also included the purchase of another remarkable specimen of Chinese Pictorial Art, a Buddhistic painting authentically dated A.D. 1479—a rare instance of a work of the kind bearing a date. This represents sacred personages placed within elaborate foliated

scrolls, the treatment being curiously akin in idea to that found in the Gothic "Jesse" windows of Northern Europe.

In the Oriental section, also, special attention is called for by a remarkable Chinese painting consisting of a scroll 73 feet 10 inches by 2 feet 1 inch in size, and containing 262 separate drawings of objects in pottery, hard stones, steatite, bronze and other materials deposited in the Si Ling Tombs, of which the scroll forms part of a Pictorial Inventory. Apart from the great accuracy of these drawings, their importance historically is increased by the fact that several of them bear recognisable dates, and the entire scroll was executed in 1729 A.D. A few original Japanese and Chinese drawings have been bought as illustrations of technique or materials for design; and among the latter are 42 Japanese colour-prints for fans.



## IV.—LIBRARY.

THE principal aim of the Library is the acquisition, for the use of readers, of the more important new books on fine and applied art, produced in this country or abroad. At the same time, attention is given to acquiring such older books as fall within its scope. Opportunities for obtaining such books occur more rarely, but during 1911 several important works have been secured. Among the most interesting are a copy of the 1541 edition of the embroidery pattern book of Peter Quentel, and a probably unique copy of a work on the decoration of book-edges, produced by the binder, M. Vogt, at Ulm, in 1644. Other rare works have been received in the Hutton Bequest, which greatly strengthens in one particular direction the section of the Library devoted to books on Armour and Weapons. To the collection of Photographs, valuable additions have also been made, among them being a set of 370 photographs of important objects in the Exhibition of Muhammadan Art at Munich in 1910.

## (1) GIFTS.

Among the most valuable of the gifts received during the year, the following deserve special mention. Mr. J. Pierpont Morgan presented a copy of the catalogue of his Italian Renaissance Bronzes, prepared by Dr. Bode and illustrated with 162 photogravure and other plates—a valuable addition to the series of sumptuously produced catalogues of his art collections previously given by him. From the Duke of Devonshire was received a copy of the reproduction of the Benedictional of St. Æthelwold, with text by Sir George F. Warner and Mr. H. A. Wilson, which was privately printed for the Duke, for presentation to the members of the Roxburghe Club. This reproduction is an especially interesting acquisition, as it provides a permanent photographic record of the original, which was kindly lent to the Museum for a time, by the late Duke, a few years ago. Another of the books finely produced for presentation to the Roxburghe Club came as a gift from Mr. C. W. Dyson Perrins. It contains proofs of reproductions of the woodcuts in the first edition of “*Epistole et evangelii*” (Florence, 1495), made from a copy of the original book in his library.

The last 30 volumes (*Collection complete des œuvres de M. de Voltaire*. Genève, 1768–77) of the selection from the late Lady Dilke's Library, which Sir Charles Dilke had set aside to come to the Library as a gift from him, presented in accordance with her wishes, have been



ILLUSTRATION OF WRESTLING. From Fabian von Auerswald: Ringerkunst  
(Wittenberg, 1539). Cuts attributed to Lucas Cranach.

HUTTON BEQUEST.





received from his executors after his death. He had already given in the same terms, during the years 1905-08, a total of 639 volumes. His executors presented also a collection of 13 volumes of literature and illustrations, relating to the great Exhibitions in London in 1851 and 1862, brought together by Sir C. W. Dilke, the first Baronet. In addition to other publications of the "Bibliothèque d'Art et d'Archéologie," which he founded at Paris, Monsieur J. Doucet forwarded as a gift a copy of the well illustrated catalogue by Monsieur P. Perdrizet of "Bronzes grecs d'Egypte de la Collection Fouquet." Mr. J. S. T. Audley gave a copy of the Chinese catalogue (T'ao Kih-kin-luh), in 8 volumes, of the metal work collection of Tuan Fong, primarily for reference in the Department of Metalwork. As a contribution to a technical exhibit to illustrate bookbinding processes, Miss S. T. Prideaux presented a collection of 26 finishing tools designed and used by herself for the decoration of the bindings of a series of rare editions of "Omar Khayam," the designs being based on details of Oriental tiles in the Museum collections.

Many other gifts of books and photographs were received, a list of the more important of which is available in the Annual Report for 1911, pp. 36 *et seq.*

## (2) BEQUESTS.

A very important bequest received by the Library during 1911 is the collection of books on fencing and swordsmanship formed by the well-known authority on those subjects, the late Captain Alfred Hutton. An expert fencer himself, he was a keen student of the history of the science, and the author of books of technical and historical interest upon it. He was thus led to devote much attention to acquiring copies of earlier books, and he succeeded in getting together a very comprehensive collection of them, including many rare works. The Library of the Museum contained previously a comparatively small number of such books, in its sections devoted to Arms and Armour, Costume and Book Illustration. The whole of Captain Hutton's Library was bequeathed unconditionally, and placed unreservedly by the executors at the disposal of the Museum authorities, who were able consequently to select for acceptance only the volumes actually required, and to return the remainder, which included many books not at all within its scope.

The selected volumes numbered 391, and the following list gives brief titles of those among them which date from before the year 1650:—

Anno tertio Henrici VIII. The kynge our soveraygne lorde . . . at his parlyamente holden at Westminster in ye iiij. day of February, in the thyrde yere



- of his most noble reygne . . . hath, doo, to be ordeined made, and enacted certaine statutes . . . in manner and fourme folowinge [cap. iii: An acte concernynge the mayntenaunce of archerye and shotynge in longe bowes within this realme; etc.] Fol. London, 1512.
- DEL CASTILLO (Diego). Tractatus de duello.—Remedio de des a fios sacado y vulgarizado del tractado de duello, . . . en lengua castellana por un muy buē servidor delos illustrissimos señores marqueses de Pescara y del Guasto. 4to. Taurini, 1525.
- PUTEU (Paris de). Duello: libro di re, imperatori, principi, signori, gentil'homini; & de tutti armigeri, continente disfide, cōcordie, pace, casi accadenti, etc. 8vo. Venetia, 1525.
- AUERSWALD (Fabian von). Ringerkunst. Fol. Wittemberg, 1539. With cuts said to be by Lucas Cranach. (**Plate 10, facing page 28.**)
- VEGETIUS RENATUS (Flavius). Vegetio de l'arte militare ne la commune lingua novamente tradotto per Messer Tizzone di Posi, Gaetano. 8vo. Venice, 1540.
- MACCHIAVELLI (Niccolò). Libro dell' arte della guerra. 8vo. Venetia, 1541.
- ALCIATUS (Andreas). De singulari certamine liber. Eiusdem consilium in materia duelli, exceptum ex libro quinto Responsorum. 8vo. Lugduni, 1543.
- FRONTINUS (Sextus Julius). Astutie militari . . . di tutti li famosi et eccellenti capitani romani, greci, barbari, & hesterni. 8vo. Venetia, 1543.
- ALCIATUS (Andreas). Duello, . . . fatto di Latino Italiano. 8vo. Venetia, 1545.
- MUZIO (Hieronimo). Il duello. 8vo. Vinegia, 1550.
- MUZIO (Hieronimo). Le risposte cavalleresche. 8vo. Vinegia, 1550.
- AGRIPPA (C.). Trattato di scientia d'arme, con un dialogo di filosofia. 4to. Roma, 1553.
- POSSEVINO (Giovanni Battista). Dialogo dell' honore, . . . nel quale si tratta a pieno del duello. Di nuovo aggiuntovi un trattato . . . nel quale s'insegna a conoscere le cose appartenenti all' honore, etc. 2 pts. 4to. Vinegia, 1559.
- MUZIO (Hieronimo). La Faustina, . . . delle arme cavalleresche. 8vo. Venetia, 1560.
- MEYER (J.). Gründtliche Beschreibung der freyen, ritterlichen und adelichen Kunst des Fechtens, in allerlei gebräuchlichem Wehren. Obl. 4to. Strasburg, 1570.
- Declaration du roy sur ses lettres patentes & closes du mois passé, touchant le devoir des gentilshōmes, & autres personnes faisans profession des armes, & tenās fiefs; etc. 8vo. Paris, 1577.
- SUSIO (Giovan Battista). I tre libri di Messer G. B. S. Della ingiustitia del duello, et di coloro, che lo permettono. 4to. Vinegia, 1558.
- ATTENDOLO (Dario). Discorso . . . intorno all' honore, etc. 8vo. Vinegia, 1562.
- ATTENDOLO (Dario). Il duello, . . . diviso in tre libri, nei quali con ragioni legali, et con esempi d'histoire ordinatamente si tratta, & si dichiara tutto quello che s'appartiene à questa materia. 8vo. Vinegia, 1562.
- LA MARCHE (O. de). Les Mémoires de Messire O. de la M. Avec les annotations, & corrections de I. L[aurens], D[e] G[and]. Seconde édition. 4to. Gand, 1567.
- ROMEI (Annibale, Count). Discorsi . . . divisi in sette giornate, . . . quarto dell' iniquità del duello, del combatter alla macchia; e del modo d'accommodar le quercle, etc. 4to. Verona, 1586.
- Traitez et advis de quelques gentil-hommes françois sur les duels & gages de batailles. Assçavoir, de Messire Olivier de la Marche, de Messire Jean de Villers, Sr. de Lisleadam, de Messire Hardouin de la Jaille; etc. 8vo. Paris, 1586.



EXERCISES OF PIKEMEN, HALBERDIERS, AND MUSKETEERS.  
From Bonaventura Pistofilo: *Oplomachia* (Siena, 1621).

HUTTON BEQUEST.





- The Booke of honor and armes. Wherein is discoursed the causes of quarrel and the nature of iniuries, with their repulsés. [By Sir W. Segar?] 4to. London, 1590.
- GRASSI (Giacomo di) his true art of defence, plainlie teaching . . . how a man without other teacher or master may safelie handle all sortes of weapons . . . First written in Italian by the foresaid author, and Englished by I. G., gentleman. 4to. London, 1594.
- SAVIOLO (Vincenzio) his practise. In two bookes. The first intreating of the use of the rapier and dagger. The second of honor and honorable quarrels. 4to. London, 1595.
- SILVER (George). Paradoxes of defence, wherein is proved the true grounds of fight to be in the short auncient weapons; &c. 4to. London, 1599.
- PACHECO DE NARVAEZ (L.). Libro de las grandezas de la espada. 4to. Madrid, 1600.
- DOCCIOLINI (Marco). Trattato in materia di scherma. . . . Nel quale si contiene il modo, e regola d'adoperar la spada così sola, come accompagnata. 4to. Firenze, 1601.
- CASSANI (Giovanni Alberto). Essercitio militare, il quale dispone l'huomo à vera cognitione del scrimire di spada, e dell' ordinare l'essercito à battaglia. 4to. Napoli, 1603.
- SAVARON (Jean). Traitté des confrairies. 8vo. Paris, 1604.
- SAVARON (Jean). Traitté contre les masques. 8vo. Paris, 1608.
- LA BERAUDIÈRE (M.). Le combat de seul à seul en camp clos. 4to. Paris, 1608.
- DE GEYN (Jacob). Wapenhandelinge van roers musquetten ende spiessen: achtervolghende de ordre van Syn Excellentie Maurits, Prince van Orangie, Grave van Nassau, &c. Fol. Amesterdam, 1608.
- CAPOFERRO (R.). Gran simulacro dell' arte e dell' uso della scherma. Obl. 4to. Siena, 1610.
- SAVARON (Jean). Traicté de l'espee françoise. 8vo. Paris, 1610.
- SAVARON (Jean). Traicté contre les duels. Avec l'edict de Philippes le Bel, de l'an M.CCC.VI. non encores imprimé. 8vo. Paris, 1610.
- S[ELDEN], (J.). The duello or single combat: from antiquitie derived into this kingdome of England. 4to. London, 1610.
- AUDIGUIER (Vital d'). Le vray et ancien usage des duels. 8vo. Paris, 1617.
- SWETNAM (Joseph). The schoole of the noble and worthy science of defence. 4to. London, 1617.
- MELZO (Lodovico). Reglas militares sobre el gobierno y servicio particular de la cavalleria. . . . Traduzidas de italiano en español, por el dotor Galderico Galì. Fol. Milan, 1619.
- PISTOFILO (Bonaventura). Oplomachia. . . . Nel quale con dottrina morale, politica, e militare . . . si tratta per via di teorica, e di pratica, del maneggio, e dell' uso delle armi. Obl. 4to. Siena, 1621. (Plate II.)
- GIGANTI (N.). Scuola, overo teatro nelquale sono rappresentate diverse maniere, e modi di parare, e di ferire di spada sola, e di spada, e pugnale. Obl. 4to. Padova, 1628.
- HEUSSLER (Sebastian). New Künstlich Fechtbuch, zum dritten mal auffgelegt, und mit vielen schönen Stücken verbessert. Als dess: Sign. Salvator. Fabri de



Padua und Sign. Rudol. Capo di Ferr, wie auch anderer Italiänischen und Frantzösischen Fechter beste Kunststücklein im Dolchen unnd Rapier . . . zusammen getragen. Obl. 4to. Nürnberg, 1630.

Antiduello : or, a treatise in which is discussed the lawfulness and unlawfulness of single combats. [By J. d'Espagne.] 4to. London, 1632.

A. (G.). Pallas Armata. The gentlemans armorie; wherein the right and genuine use of the rapier and of the sword, . . . is displayed. 8vo. London, 1639. [Le Mareschal de bataille:] Maniment des armes. Fol. n.p. (1647 ?)

The other bequest received during the year is an interesting collection of 69 photographs of drawings by Miss Siddal (afterwards Mrs. D. G. Rossetti), left to the Library by the late Frederic J. Shields.



FIG. 19. (See page 34.)

### (3) PURCHASES.

As an effort is made to secure for the Library a copy of every important new book on fine or applied art, no detailed reference is given here\* to the purchase of any work which appeared during 1911, however valuable it may be. Mention must, however, be made of some of the older works acquired.

Among them was a copy of the first edition, published at Nuremberg in 1538, of Erhard Schön's "Unnderweissung der proportzion unnd stellung der possen, liegent und stehent, ab gestolen wie man das vor augen sieht." This text-book on the proportions of the human figure, with a method of blocking it out, to facilitate the drawing of it in different positions, contains a few pages at the end devoted to the proportions of shields and helmets and the drawing of heraldic charges. It is illustrated

\* A list of some of the more important is available in the Annual Report for the year.



throughout with woodcuts, and deserves attention from the fact that its author was an artist of repute, much influenced by Dürer, whose pupil it is suggested he may have been.

Three years later in date is Peter Quentel's "Ein new kunstlich Modelbuch, dair yn meir dan Sechshundert figuren, monster ader stalen befondenn, wie mann na der rechter art, Perlenstickers, Lauffer werck, Spansche stiche, mit der nälen, vort up der Ramen, und up der laden, börden wircken sal, wilche stalen al tzo samen verbessert sint, uñ vil kunstlicher gemacht dan die eirsten mit vil meir neuwe stalen hier by gesatz etc. Sere nutzlich alle, wapensticker, frauwen, jonfferen, und metger, dair uss solch kunst lichtlich tzo levenn. . . . Gedruckt tzo Cöllen up dem Doemhoff durch Peter Quenetll (*sic*). In jair M.D.XLI." This title describes so fully the scope of the book that the full German version is given. The brief French title of which the omission is indicated says simply: "Ung Noviau livre avec pluseurs sciences et patrons qui nont point estes encor imprimés."

This book is a very important addition to the collection of old lace and embroidery pattern books in the Library. It is a later edition of one of the earliest of them known to exist, which, in all its editions is very rare. The first issue, of which a copy can be traced, dates from 1527. The 1541 edition is believed to be the earliest one of the book in its most complete form. It contains the same number of pages as the last recorded edition, that of 1545, of which a copy was sold at the Didot sale in Paris in 1879. A comparison of it with the facsimile of a copy of the first known edition (there dated as 1527-1529) in the Leipzig Kunstgewerbe-Museum, published by Schloemp in that town, shows that the 1541 edition contains 31 fresh pages, while the blocks for 19 pages of the 1527-29 edition were apparently no longer available for use. On six other pages of the 1541 edition the designs are found to be grouped rather differently, and among them some fresh patterns are introduced.

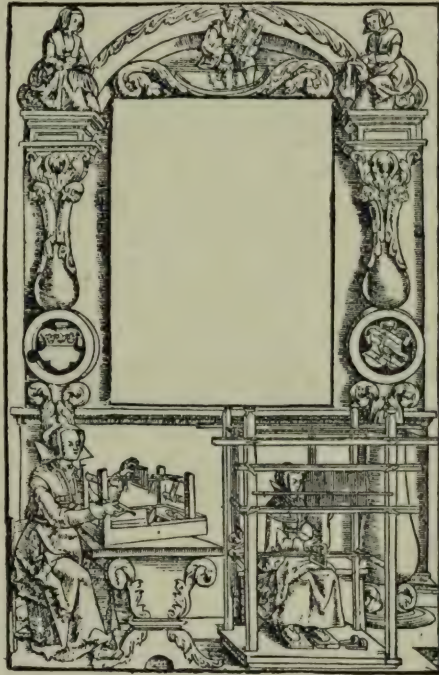


FIG. 20. (See page 34.)



The interesting cuts at the foot of the title-page and on the other side of that leaf are reproduced in **Figs. 19** and **20** on pages 32 and 33. They depict workers engaged in embroidery, lace-making, and weaving. The three further illustrations, **Fig. 21** below and **Figs. 22** and **23** on page 35, reproduce pages of patterns. They have been selected as specimens of three of the types represented in the book: naturalistic; arabesque and interlacing; and cross-stitch patterns.

Herr Lichtwark devotes much attention to the book in "*Der Ornamentstich der deutschen Frührenaissance*," published at Berlin, 1888. He claims that its first issue had very great influence on the pattern-

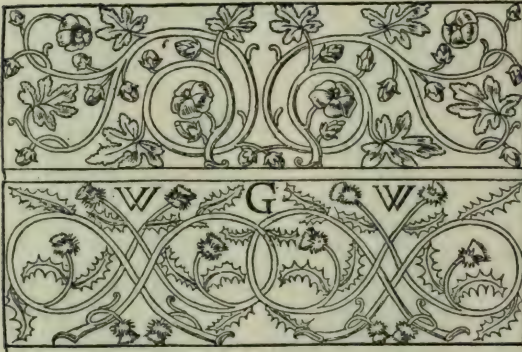
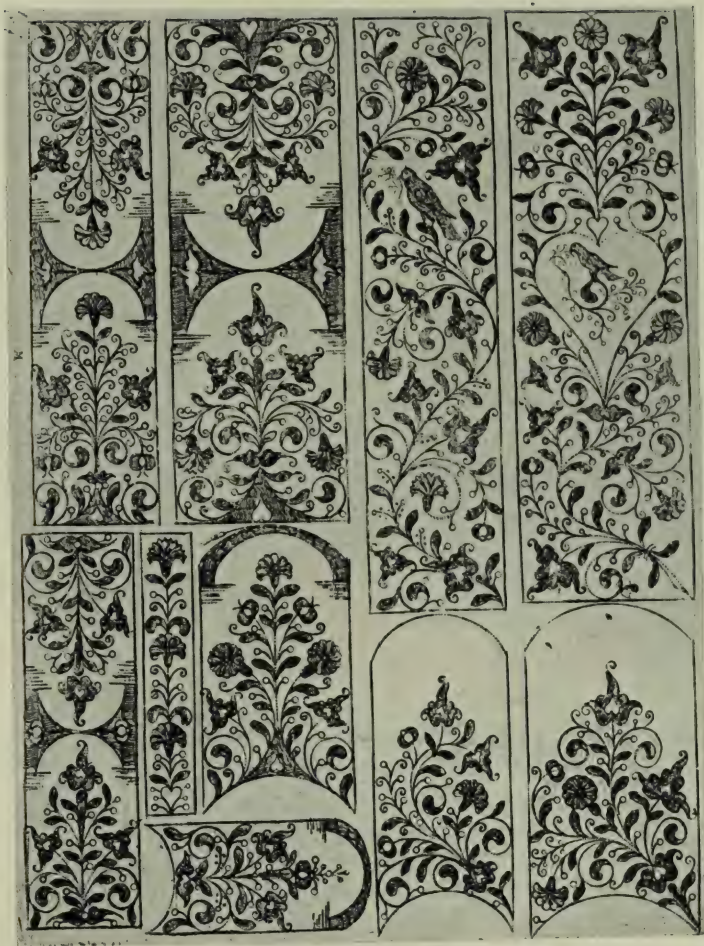


FIG. 21.

books published subsequently, not only in Germany, but also in Italy, France and the Netherlands. He accepts an attribution to Anton Woensam von Worms of the fine cut of the arms of Cologne, which occupies the whole of the last page of the book. These arms also appear on the left side of the cut reproduced on page 33, the shield on the right side being that of Hermann von Wied, Elector of Cologne from 1515 to 1547. It has not been found possible to identify the letters W. G. W., in the pattern illustrated in **Fig. 21**, as the initials of a known artist.

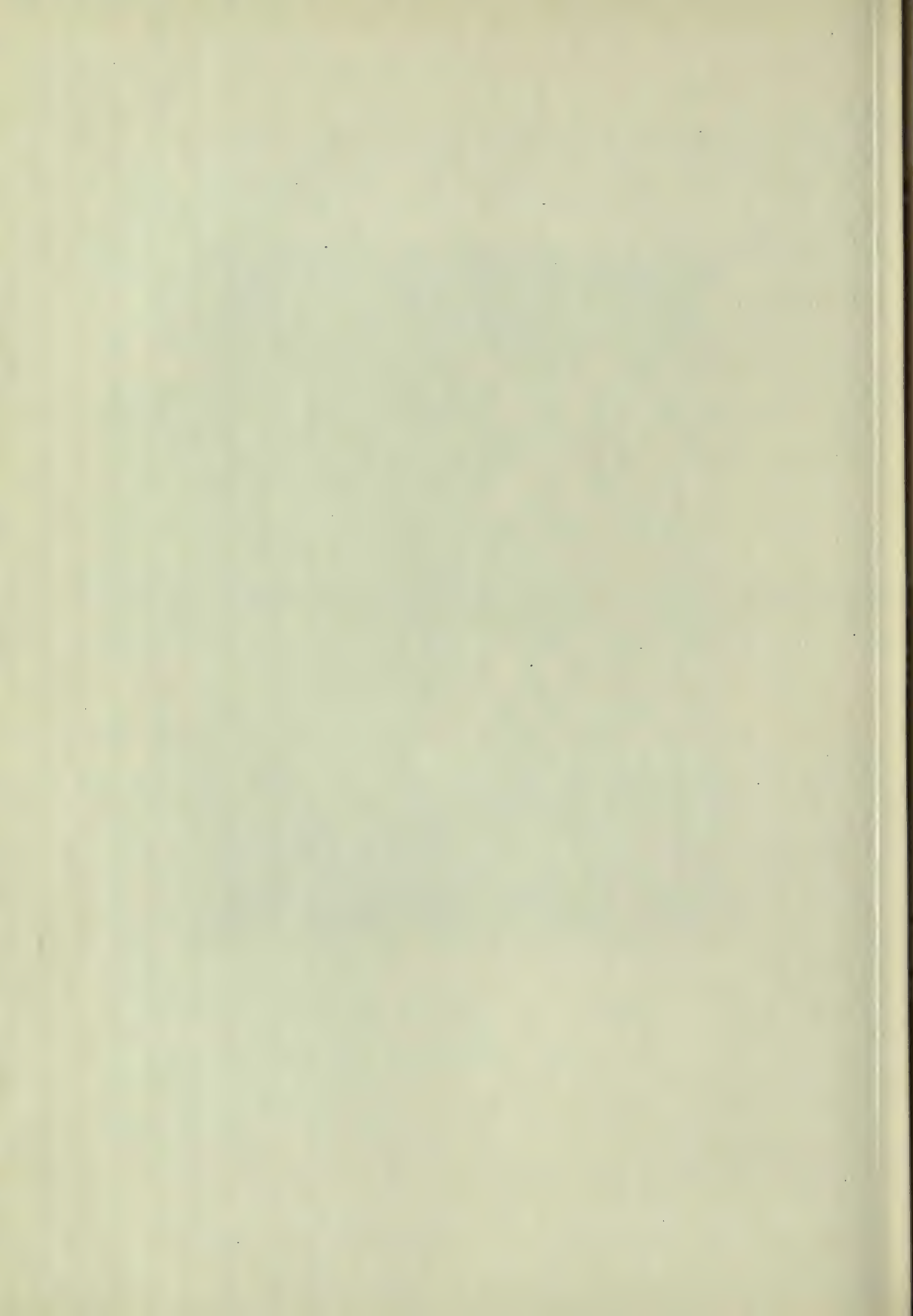
A still greater rarity is the book entitled:—"Invention newer contrafacturischer Vorstellung allerhand Bücher auffm Schnit zierlichen zu stempffen: der gleichen hiebe vor niemahlen üblich oder in Kűpffer heraus kommen: jetzo aber denen Kunstbegierigen zu sonderem Nutzen und Wolgefallen an das Liecht gebracht durch Matthæum Vogten, Buchbűndern und Stempffelschneidern in Ulm, 1644." This work, of which it has not yet been found possible to trace another copy, contains an engraved title within a border of designs, two pages of dedication "dem ehrnvesten vorgeachten und kunstreichen Herrn Ottoni Raymann, Buchbindern und Händlern zu Gryphswald, meinem günstigen geehrten Herren," two pages of instructions to the art-loving bookbinder how to make use of the book, and eleven further leaves of engraved designs for the decoration of book-edges. In the preface the author explains that he undertook the work because he had never found the like in his wanderings in or out of Germany, and gives another date in his life in stating that he had left Greifswald in 1632, so that it



DESIGNS FOR THE DECORATION OF BOOK-EDGES.

From M. Vogt: *Invention, etc.* Ulm (1644).





was 13 years since he had had an opportunity to speak to Herr Raymann face to face. These names of old bookbinders, with dates and places at which they worked, are worthy of being placed on record (**Plate 12**).

Another interesting old book acquired is a copy of "Several prospects of the most noted public buildings in and about the city of London, with a short historical account relating to the same. London, 1724."

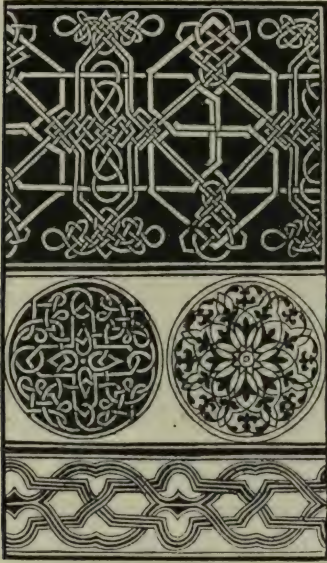


FIG. 22. (See page 34.)

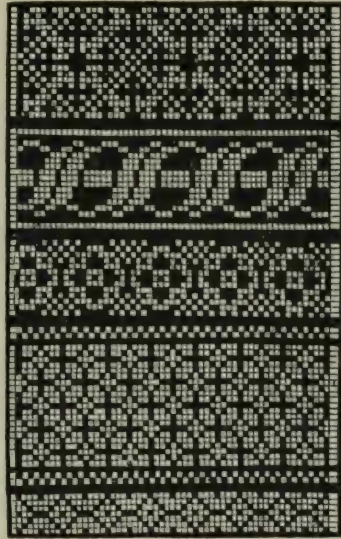


FIG. 23. (See page 34.)

Copies of the Vale Press edition of the "Rubaiyat of Omar Khayam of Naishapur," 1901, and of the Eragny Press edition of "Autres poésies de maistre François Villon et de son école," bound by Miss S. T. Prideaux, were acquired to illustrate the use of some of the finishing tools presented by her, to which reference has already been made.

Noteworthy among the photographs acquired during the year are a series, 370 in number, illustrating important objects exhibited in the Exhibition of Muhammadan Art at Munich in 1910; 332 photographs of Drawings of Old Masters in the Royal Museums at Berlin; 100 photographs of works by the late G. F. Watts, O.M., R.A.; 326 photographs of works of art in the Rhine Province; 33 photographs of drawings in the Städel Gallery at Frankfort on the Main; 49 photographs of sculptures by Rodin; and 13 of tapestries at Knole House.



## V.—DEPARTMENT OF METALWORK.

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THE efforts of the Department of Metalwork in regard to new acquisitions during the year have been especially directed to strengthening such sub-sections as were conspicuously weak or to acquiring examples of a period or style which had previously been without representation. The few pieces of English silversmiths' work which were acquired—and at the present high prices it is hardly possible to obtain more than a few each year—illustrate periods and styles hitherto unrepresented, which every student of the art would wish to understand: and further, they have the merit of being in themselves superb examples of the silversmith's art. The loan of fine pieces from private sources to some extent compensates for the lack of complete representation still noticeable in the Museum collection.

The same policy has been maintained with regard to objects in the coarser metals, the Department now being richer by the possession of several fine objects hitherto only known from reproductions or photographs. In Far Eastern Metalwork the year has been noteworthy for the acquisition of a series of Japanese sword-guards which may be said to represent, with but few exceptions, every school of craftsmen in this art: while in the domain of old Chinese bronzes a distinct advance has been made by the purchase of unusually handsome examples typical of early dynasties.

### (I) GIFTS.

Mr. Walter Child added to his many gifts of previous years a charming openwork pendant of silver, set with rose diamonds and two large foiled topazes, Portuguese work of the late seventeenth or early eighteenth century, purchased in the Azores. A handsome ormoulu perfume-burner in the form of a tall vase and cover of Empire style, was given by Miss Sophia Jessie Beattie. Miss E. J. Hipkins presented in the name of her mother, the late Mrs. Jane Souter Hipkins,

a small collection of jewellery and other ornaments. Further interesting gifts included two jewelled rings and a gold brooch, the former dating probably from the eighteenth century and the latter of modern Roman work, on behalf of the late Contessa Gautier; an earring of traditional type as worn by Marugatos women at Astorga, Spain, from Mrs. A. P. Oppé; a silver clasp of Norwegian workmanship, modern work after an old model, from Mr. H. J. Hulbert; an English silver rat-tail spoon of 1714-5, from Mr. L. C. G. Clarke; a pierced and engraved English silver fish-slice of 1769-70, and an English silver fork of 1774-5, both from Miss Alice E. Haldane.

Among gifts in coarser metal, Mr. R. E. Brandt gave an interesting pair of brass sconces, the plates of which are engraved "Edward Gore, 1706": English sconces of this period are rare, and this gift forms a welcome addition to the somewhat scanty group of English work in brass of the period. The same donor also presented a lantern of hammered brass with engraved glass front, Dutch work of about 1780. Mr. C. C. Allom presented a small oak chest with richly decorated iron hinge-straps and mounts, Flemish work bearing the date 1556, of particular interest as illustrating how in ironwork the Gothic tradition lasted well into the sixteenth century. Other gifts were an English lead ventilating quarry of the seventeenth century, from the late Mr. Max Rosenheim, F.S.A.; a French wrought-iron padlock of the seventeenth century, and a pair of English steel snuffers, about 1800, from Mr. G. O. White-Cooper, M.B.; an English pipe-rack of the eighteenth century, from Mr. F. H. Nash; a wrought-iron folding key, English work of the eighteenth century, from Mr. H. H. Poole; a German spur of chiselled steel, seventeenth-century work, from the Rev. A. Barff; an English steel spectacle-case of the late eighteenth century, from Mr. W. Miller; two ring-cups from distaffs, both of eighteenth century German work, from Mr. C. Lund; and a knife with agate handle and silver mount, English work of the eighteenth century, from Lt.-Col. G. B. Croft-Lyons, F.S.A.

Sir Arthur H. Church, K.C.V.O., F.R.S., has shown his continued interest in the collection of Japanese sword-furniture by the gift of a small series of sword-guards and scabbard-knives, with a view to the more complete representation of this attractive branch of Japanese craftsmanship: to him the Museum is also indebted for the gift of a group of thirty-two *Hikite*, the sunk handles for the sliding doors of Japanese rooms or cupboards. Messrs. Yamanaka & Co. presented a complete suit of Japanese armour of unusually handsome appearance, dating from the end of the 18th century, (*Room 16*), and a life-size figure of a sea-eagle with expanded wings, in hammered iron, signed by one of the *Miōchin* smiths working about the year 1800; this is supported on a



bronze rock-work stand. (*Room 14.*) Through the National Art-Collections Fund the following were received: two Japanese quivers and a sword-case lacquered and mounted with gilt metal, the gift of Mr. Kenneth Dingwall, D.S.O.; and a Japanese iron sword-guard of the Miōchin school, the gift of Mr. P. G. Konody. Mr. Charles Lund presented a netsuke tinder-box and an ash-bowl, both Japanese work of about 1800. Gifts of objects from the Near East consisted of a Persian coat of mail of the sixteenth century, from Lady Carbutt; a folding lantern in pierced brass frame, Turkish work of the eighteenth century, from Lady Ponsonby; and a bowl of engraved bronze made at Meshed in imitation of old Persian work, from Major P. M. Sykes, C.M.G.

## (2) BEQUESTS.

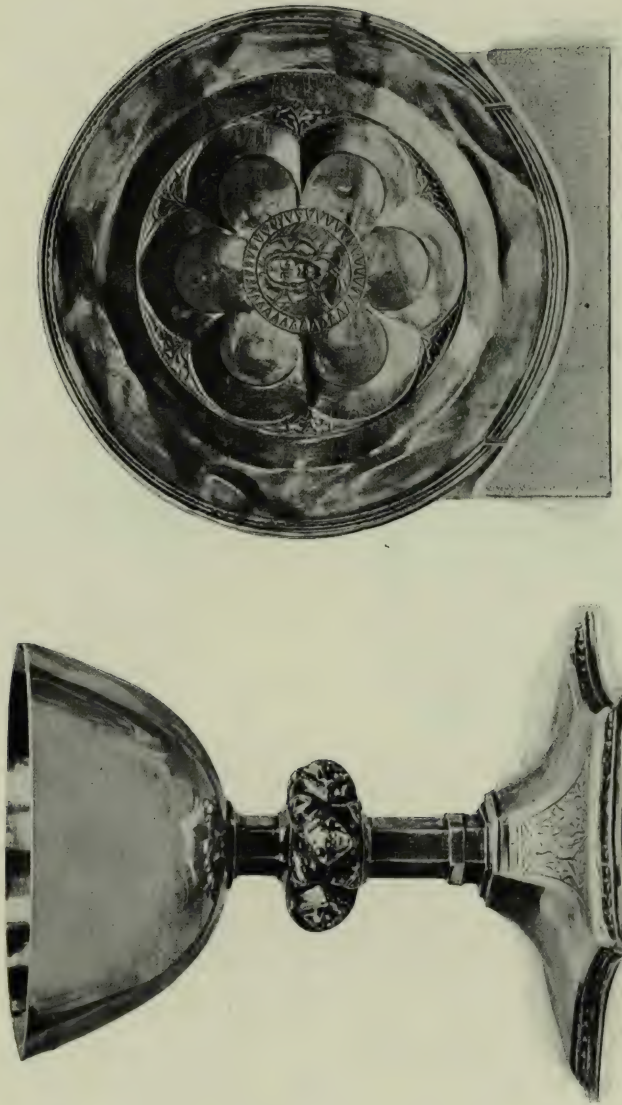
The only bequest received during the year was that of Miss Violet Cayley, who bequeathed a small collection of objects, chiefly jewellery and personal ornaments in gold, silver and other metals, the work of her father, the late George Cayley, a pioneer of the modern revival of artistic craftsmanship in metal.

## (3) PURCHASES.

The collection of English silversmiths' work has been enriched by the acquisition of a few objects of the highest importance. In the first place mention must be made of a chalice and paten of silver parcel-gilt, English work of the fifteenth century: the centre of the paten is engraved with the face of Christ within a sexfoil cusped depression, and the foot of the chalice, which is of hexagonal incurved form, is engraved with the Crucifixion (**Plate 13**). The sixteenth century witnessed the destruction of almost the whole of the wealth of ecclesiastical plate formerly existing in this country: rare examples of pastoral staff, censer and incense-boat have survived, together with a fair number of chalices and patens which, however, remain in actual use or



FIG. 24. (See page 39.)



CHALICE AND PATEN. SILVER PARCEL-GILT. English : late 15th century.





are among the prized possessions of collectors. The Museum may therefore be considered fortunate in having acquired such excellent examples of English Gothic ecclesiastical art.

Of seventeenth-century English work a silver sweetmeat dish, with London hall-mark for 1633, the work of W. Maundy, formerly belonging to the late Colonel Fearon Tipping, recalls a type of work peculiar to the time of Charles I. and the Commonwealth: the object is usually formed of thin sheet metal, the decoration most frequently consisting of a central device from which radiate lines dividing the surface into compartments, each of which is filled by a flower treated in a stiff and conventional manner: the effect has been produced by the most simple means, the ornament being chased in outline or formed by groups of punched

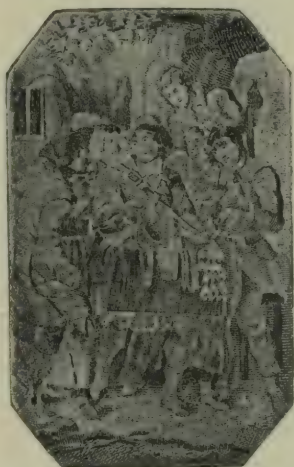


FIG. 25.

(See page 40.)

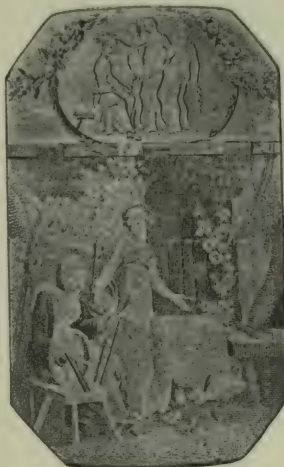


FIG. 25a.

dots (**Fig. 24** on page 38). A pair of silver candlesticks bearing the London hall-mark for 1682 are the only seventeenth-century silver candlesticks of English make in the possession of the Museum: they are formed as fluted columns rising from boldly modelled square pedestals: the simplicity of their form and decoration contrasts admirably with the productions of twenty years earlier, frequently characterised by extravagant ornamentation.

A further important piece of English silver from the Tipping collection is a circular dish (**Plate 14**), with scalloped borders delicately chased and engraved with ornament in Louis XIV. style: it bears the London hall-mark for 1719 and is the work of Isaac Liger. It illustrates the earlier and restrained style of the French silversmiths who, after being



expelled from their own country through the revocation of the Edict of



FIG. 26.

Nantes in 1685, settled in England and for about half a century exercised a dominating influence in the art of the silversmith. A silver snuff-box, dated 1797, engraved with figure-subjects in the finest style by Walter Jackson, acquired from the great-granddaughter of the engraver, is a beautiful specimen of an English artist's work (Figs. 25 and 25a on page 39).

Among pieces of Continental origin the first place must be assigned to a Spanish casket (Fig. 26) dating from the first half of the seventeenth century; the panels are of silver decorated in repoussé in

low relief with bold strapwork, and framed in richly gilded bronze—a vigorous piece of work in a happy combination of materials, and a good illustration of the sumptuous effect characteristic of Spanish art. An Augsburg tankard of silver-gilt decorated with a lozenge diaper in repoussé affords a typical example of German work of the latter part of the seventeenth century. A Hungarian beaker of silver was a welcome addition to the collection inasmuch as the Museum had previously no good specimen of the kind: the decoration is bold and effective, and has evidently been influenced by German art. The object dates from the seventeenth century. A silver marriage-medal in a case is a good illustration of Dutch work of the early part of the seventeenth century. On both medal and case one side shows a marriage ceremony and the other the miracle of Cana of Galilee. The medal itself is struck, but the case is engraved with great delicacy and minuteness.

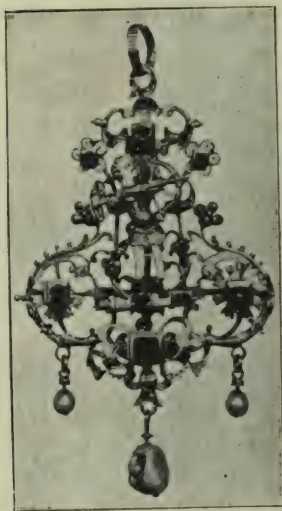
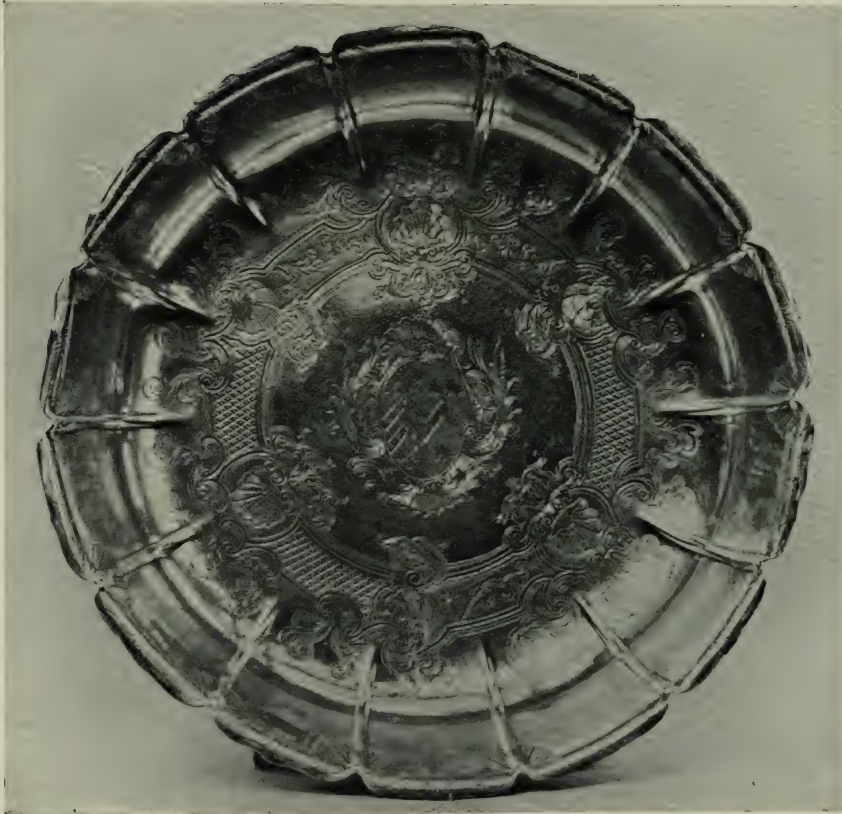


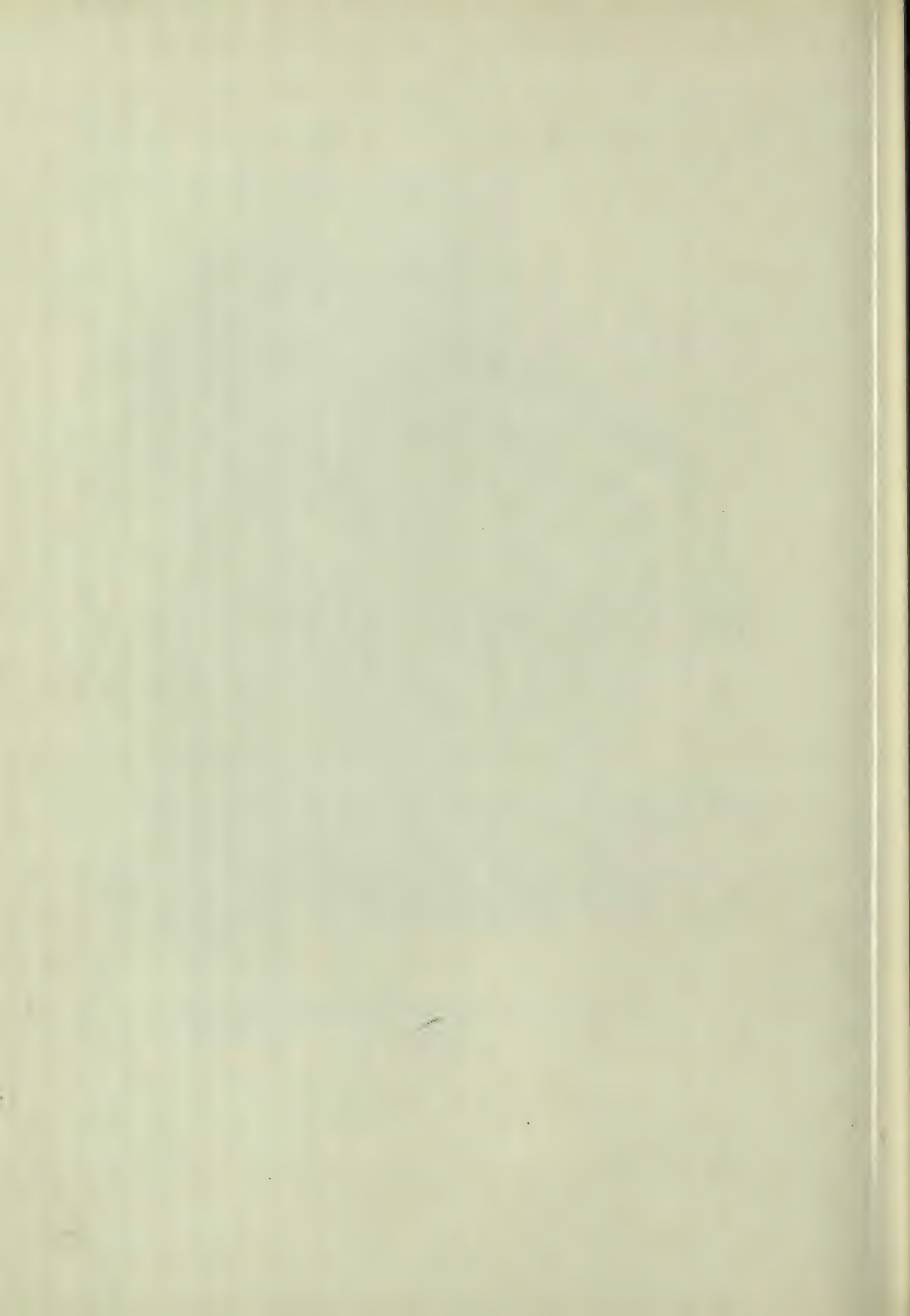
FIG. 27. (See page 41.)

Two important purchases of Jewellery may be referred to; the first, an



BOWL : SILVER CHASED AND ENGRAVED. By Isaac Liger. English : 1719-20. See p. 39.





enamelled gold pendant set with rubies and hung with pearls, with a figure of Cupid in the centre, of unusually pleasing and well-balanced design (**Fig. 27** on page 40): it is probably South German work dating from about the end of the sixteenth century. The second, a Byzantine pendant cross of beautiful shape and proportions, decorated with filigree work and set with emeralds; the centre probably once contained a fragment of the True Cross but is now filled in with cloisonné enamel. This object appears to date from the twelfth century and was acquired in Asia Minor.

Among objects in the baser metals an acquisition of great importance was a fine bronze censer (**Fig. 28**), Italian work of the twelfth century, the ornamentation showing Byzantine influence. (*Room 39.*) Considerable ingenuity is shown in the disposition of the design, and the perforations for the escaping smoke. Of uncommon outline and method of decoration are a pair of bronze candlesticks with triangular foot and obelisk stem: the whole surface is chased and engraved with foliage. They are of Italian origin and date from the end of the fifteenth or early part of the sixteenth century. Three *bénitiers* (holy-water vessels) form a valuable addition to the solitary specimen previously in the Museum collection: they are of cast and turned brass and belong to the class of work called "*Dinanderie*" (from Dinant on the Meuse, where much was formerly produced). Of Flemish origin, they date from about the year 1500. Such vessels, frequently represented in old paintings and sculpture, are difficult to obtain even on the Continent, and seldom find their way into England. Two wrought-iron crosses from the apex of gables add a new feature to the collection of ironwork; they are Flemish work of the first half of the sixteenth century but still retain distinctively Gothic features, and in this respect serve to illustrate how slow some of the arts were to adopt the new styles of the Renaissance. A superb English grate of the latter part of the eighteenth century surpasses any example yet acquired by the Museum: it is a masterpiece of workmanship in pierced and engraved steel in Adam style (**Fig. 29** on page 42). (*Room 21A.*) A dagger of steel, etched and gilt, the hilt of Moorish form, the blade decorated on either side with verses from the Old Testament, is an attractive example of the work of a German smith, dated 1541.

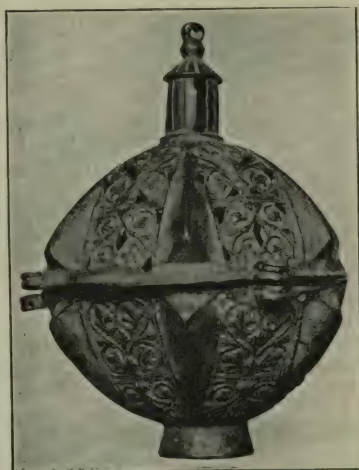


FIG. 28.



Two interesting mediæval seal-matrices have been added to the small collection of such objects: one is of John de la Mare of Kings Walden in the county of Hertford, the other is a French seal: both date from the fourteenth century.

In the Near Eastern branch of the collections the new acquisitions include a bronze bowl with inlay of silver, gold and copper, Saracenic work of the thirteenth century; and a tazza-shaped bowl of thickly patinated bronze, chased with inscriptions and figure-medallions, Central Asian work of the twelfth century.



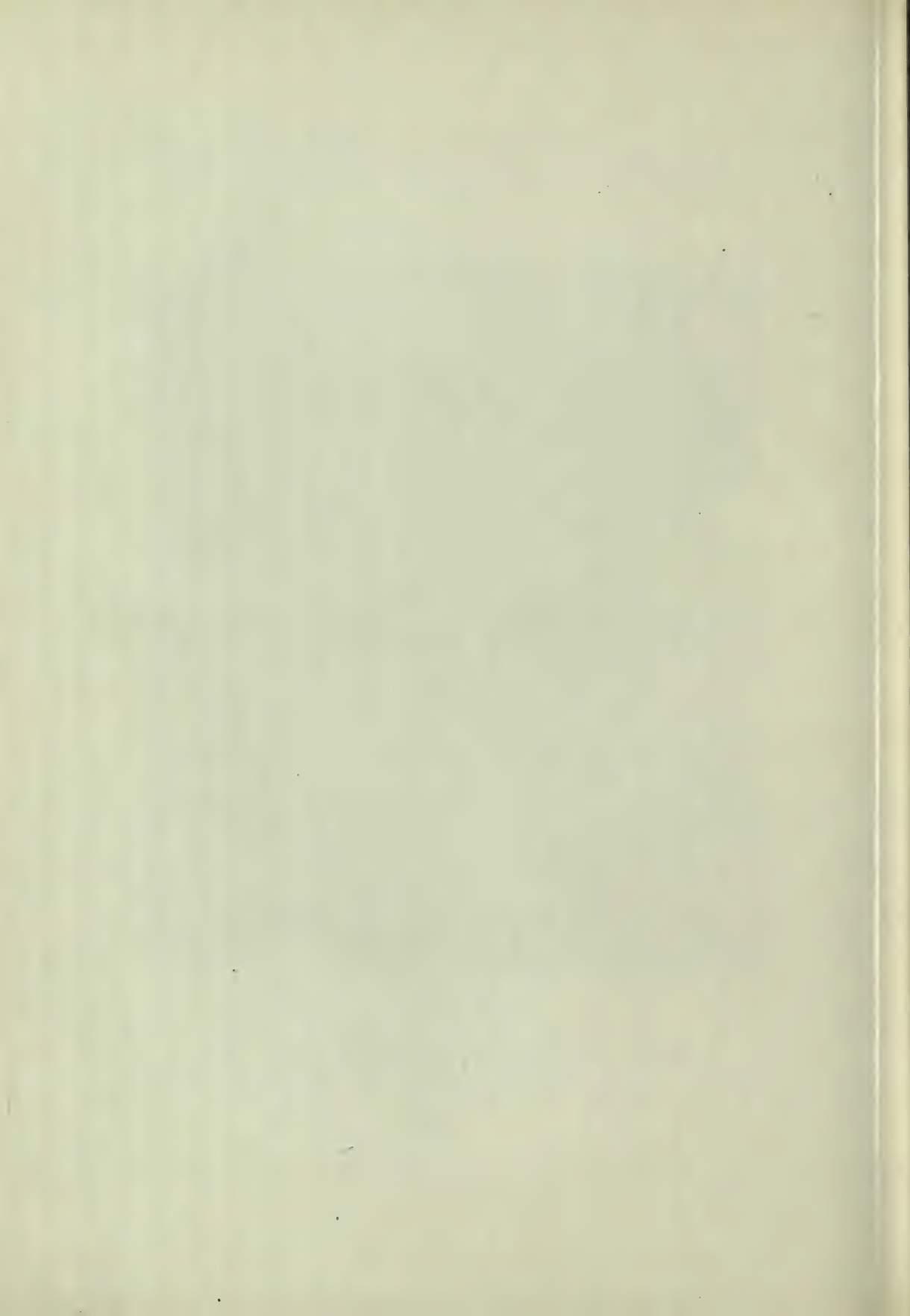
FIG. 29. (See page 41.)

The Chinese acquisitions include important early bronzes ranging in date from the Shang dynasty (1766 to 1122 B.C.) to the Han dynasty (206 B.C. to 221 A.D.) and representing some rare types and methods of decoration quite new to the collections. In common with all ancient Chinese bronzes, these examples are more or less completely coated with a thick natural patina of various colours, chiefly green with touches of blue or red. This, while it in no appreciable degree obscures the fine relief decoration, lends an added charm to an otherwise majestic and



BRONZE EWER. Chinese : Han Dynasty. See p. 43.





imposing piece. During one of the early dynasties a proclamation was issued ordering the destruction of all historical inscriptions, including inscribed bronzes, and many possessors of such objects evaded this iconoclastic decree by burying their treasures in secret hiding-places underground. In many instances the bronzes remained where they were placed long after their owners had passed from memory, and centuries of exposure to the chemical effects of water and the Chinese soil have produced the patination described.

Among the acquisitions referred to, a massive ewer (in Chinese *i*) for ceremonial hand-washing, although probably of the Han Dynasty, is a survival of an earlier type and is complete with its cover, which when reversed served as a basin (**Plate 15**). A wine-kettle (*hwo*) exemplifies the plainer and perhaps more dignified form of this class of vessel, of which the Museum already possessed a highly decorated example; the patination of the new piece shows a wonderful play of colour. A sacrificial tripod bowl (*tui*) has bold dragon-handles and a horizontally fluted body (**Fig. 30**); the cover, shaped to serve as a flat bowl when reversed, is here restored in wood. A wine-bottle (*hu*) has low-relief decoration curiously recalling early Peruvian ornament, while a ladle for hand-washing displays singularly graceful curves in its design. (*Rooms 12 and 26.*)

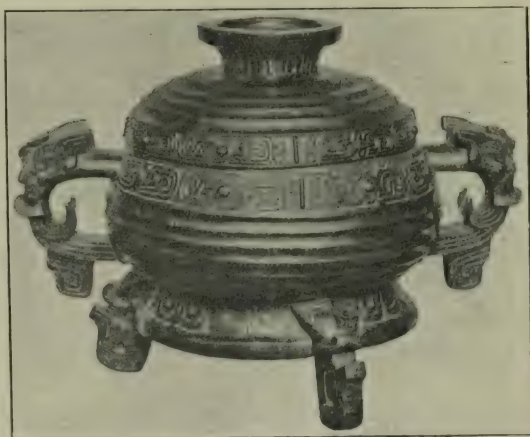


FIG. 30.

In Japanese Metalwork some very important additions have been made to the collections, particularly in the direction of Sword Furniture. The various metal mounts which served both to strengthen and to decorate the sword and its scabbard have peculiar importance for the study of Japanese craftsmanship in metal owing to the fact that it was upon these objects that the skill of the best artists in fine metalwork was bestowed, less talented craftsmen confining themselves to work in other, more humble, fields. Moreover, by reason of their shape and construction, they have the advantage of being readily detached without damage and exhibited in a compact and easily comprehensible series.

Of chief importance, both from its size and from the fact that the earlier workers restricted their activities to this mount, is the Guard



(*tsuba*). This is a more or less flat plate, usually of metal, having in its centre the wedge-shaped opening to admit the wide tang peculiar to all Japanese sword-blades.

Next in importance comes the handle of the *Kodzuka*, a small knife carried in the scabbard of certain swords; it is of flat, oblong form and is easily removable from its blade. The *Kōgai* is an analogous implement of skewer-like form in one piece.

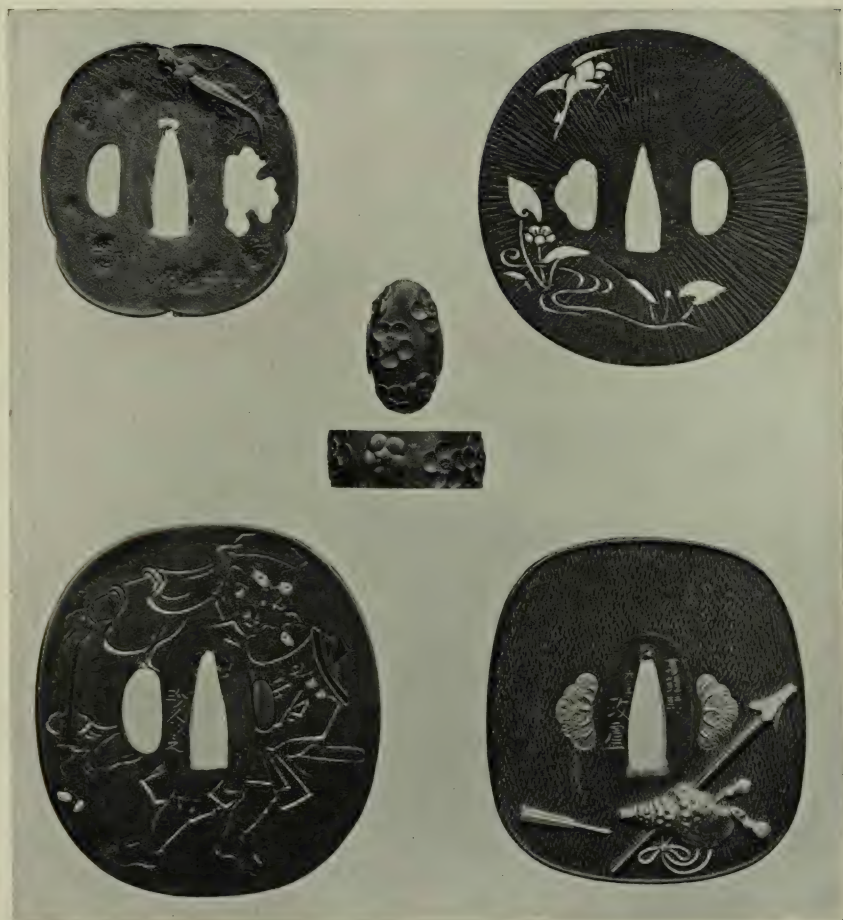
The remaining mounts, including the *Fuchi-Kashira* or pommel and ferrule at either end of the hilt, and the *Menuki* or pair of metal ornaments held down by the braiding of the same part, are of smaller dimensions and of minor importance. A framed exhibit on the wall of Room 16 displays a typical Japanese sword "dismounted", with explanations of the various component parts.

The range of metals employed in making these sword-mounts is very extensive. Iron, sometimes of exceeding hardness, was largely used, especially in the earlier work. Of the softer metals, used as the ground-work of the mount, silver and more rarely gold are found, but the favourites are copper and its alloys—*shakudō*, *shibuichi*, *sentoku* and *karakane*, the two former being entirely peculiar to Japan. All these alloys are employed not in their natural state but provided with artificial patinas of colours ranging from a deep violet-black (*shakudō*) to a silvery-grey (*shibuichi*). Even iron undergoes a final treatment to improve the colour and to restrict the rusting of its surface. As for the manner in which decoration was applied to this ground-work there is scarcely a conceivable method of treating metals which was not employed by the Japanese workers at this craft.

The period of serious activity in the making of decorative sword-mounts may be reckoned roughly as the 450 years ending with the third quarter of the nineteenth century, when by Imperial edict the Japanese sword suddenly became a thing of the past. Some 3,000 craftsmen of note are recorded as having made sword-furniture during this period, and they may be grouped under more than sixty distinct schools, each with its individual style and technical qualities.

Special consideration has therefore been given to the subject of Japanese Sword-mounts, and an attempt has been made to form a representative series capable of illustrating this important branch of decorative art. Such a series, intended for exhibition as a whole, should comprise, it was found, about 675 examples, including some 450 Guards, the rest being chiefly *kodzuka*, together with a few examples of the less important mounts.

The purchase of a collection of *kodzuka* in 1910 and the sale of the Hawkshaw Collection early in 1911 provided opportunities for the



JAPANESE SWORD-MOUNTS. From the Hawkshaw Collection.





furtherance of this scheme. At the latter sale a selection was made with careful consideration of the fitness of each specimen to represent some particular development of the art in the projected series, and a total of 302 Guards, 15 *kodzuka*, and 17 of the minor mounts was acquired for the Museum collection. (*Room 16.*) A group of these is illustrated (**Plate 16**).

Other purchases and certain gifts during the years 1910 and 1911 have brought the total of sword-mounts available for the series up to within a very few of the number aimed at. When completed, it is proposed to arrange the collection in an ordered classification, with explanatory descriptions for the various groups as well as for individual pieces.

Further purchases have been made during the year with a view to securing adequate representation of other branches of Japanese metal-work, and, in particular, the making of the larger examples of cloisonné enamel, beginning with the work of Kaji Tsunekichi (about 1840).



## VI.—DEPARTMENT OF PAINTINGS.

## (I) GIFTS.

THE acquisitions of the Department of Paintings during the year were comparatively few in number, but they included one of the most important gifts which have been received in recent years, namely, the water-colour paintings of *Spring* and *Autumn* by Frederick Walker, A.R.A. (*Room D, North Court.*) They were presented by the Executors of the late Sir William Agnew, Bart., on behalf of his family and in fulfilment of his wish, frequently expressed during his lifetime, that the two drawings should become the property of the Nation.

*Spring*, which Sir William Agnew is said to have considered one of the finest drawings, if not indeed the very finest, that Frederick Walker ever made,\* is based on an earlier drawing for a woodcut which appeared in *A Round of Days* in 1866. It depicts a copse in early spring. In the foreground is a young country girl pushing aside the branches of a hazel bush with her uplifted hand and gazing down at a clump of primroses. In the background a boy is stooping among the brush-wood, engaged in making a bunch of the flowers. "The primrosy " *Spring* "—to borrow an expression from one of Walker's letters—" was " the fourth drawing of the quartette with which Walker made his " public appearance at the Summer Exhibition of the Old Water Colour " Society, in 1864; the other three being those which had secured his " election. The landscape was taken from the copses near the cottage " at Beddington"† (**Plate 17**).

*Spring* was secured by Mr. (afterwards Sir) William Agnew before it was shown at the exhibition of the Old Water Colour Society, and after an interval of many years, during which it was in the collection of Mr. William Leech, it again became his property in 1887. Like

\* Clementina Black, *Frederick Walker*, p. 77.

† John George Marks, *Life and Letters of Frederick Walker*, A.R.A., 1896, p. 48.



SPRING. By Frederick Walker, A.R.A.

PRESENTED BY THE EXECUTORS OF THE LATE SIR WILLIAM AGNEW, BART.





*Autumn*, it has been exhibited several times;\* both drawings were etched by the late Robert W. Macbeth, R.A., and are well known through reproductions.

*Autumn* depicts a girl leaning pensively on an apple tree in an orchard. In her hand she holds an apple; her arms are bare, and her apron flutters in the breeze. In the foreground are dahlias and chrysanthemums.

This drawing was purchased from the artist by Sir William Agnew, and like *Spring* was subsequently the property of Mr. William Leech. Sir William Agnew repurchased it at Christie's in 1887. It is reminiscent of an earlier drawing of the same subject engraved in *A Round of Days*, but the difference between the smaller design and the finished painting is greater than in the case of *Spring*.

Frederick Walker lavished an extraordinary amount of care upon the execution of *Autumn*, which, though begun in June 1864 and so far finished as to be shown at the Summer Exhibition of the Old Water Colour Society in 1865, was not finally out of hand till December of that year.† "Several other drawings were begun and finished during the time that *Autumn* was on hand, and possibly the difficulty Walker experienced in bringing this drawing to completion was . . . due to over anxiety. . . . The knowledge that *Autumn*, if only from its title, would assuredly be compared with *Spring*, must have made him anxious that the later work should not suffer by the comparison." Thus, on the 13th April 1865, he wrote to his mother, "I have indeed been bothered by the picture, . . . and certainly I never spent so much time and trouble over anything before."

Walker was at work on the drawing until the day before the exhibition opened, and upon receiving it back, continued his efforts to perfect it. Thus on November 11 he wrote:—"I am hard at work on 'Autumn'. . . . How glad I am that I never allowed 'Autumn' to leave me, it's ever so much better already." On December 2:—"I am quite well, and am just on the point of finishing—what I need not say—I'm sick of the very name"; and on December 4:—"I am all serene, and have been working well; so well that Agnew will take the beastly thing with him to Manchester after all, for he is still in town."†

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\* Both drawings were shown at—

(a) The Exhibition of works of the late Frederick Walker, A.R.A., at Mr. Deschamps' Gallery, 168, New Bond Street, W., in 1876.

(b) The Art Treasures Exhibition, Royal Institution, Manchester, 1878.

(c) and (d) The Royal Academy Winter Exhibitions, 1891 and 1901.

(e) Messrs. Thos. Agnew and Sons' Spring Exhibition of Water Colours, 1911.

† J. G. Marks, *op. cit.*, pp. 50, 58, 59, 66; see also pp. 51, 57.



Frederick Walker, who was born in Marylebone in 1840, and died of phthisis at the early age of 35, was one of the greatest English painters of the Victorian era. Though his work had certain features in common with that of George Heming Mason, George Pinwell, and others, he was an artist of great originality, and the pathos and sentiment which he introduced into his greater works were of a different character from anything achieved by his predecessors. The Museum collection of Paintings contains one other example of Walker's work, a little water-colour drawing of a *Rainy Day at Bisham*, painted about 1871.

Three water-colour drawings by George Price Boyce, R.W.S., were

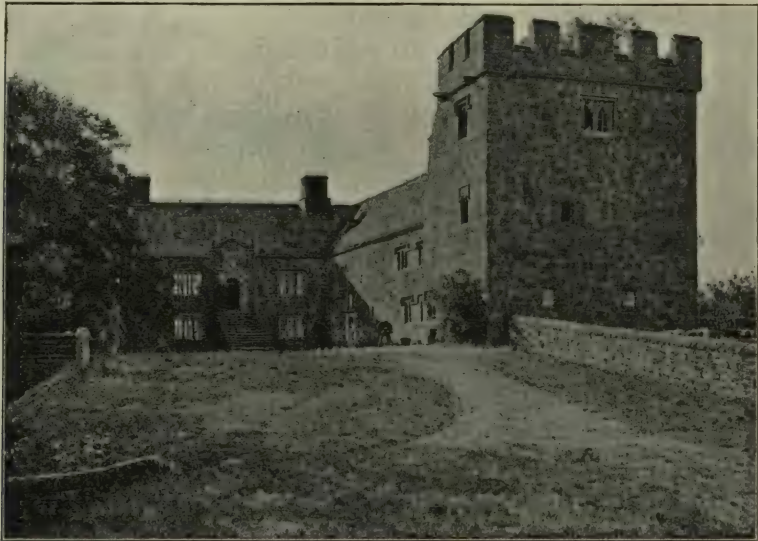


FIG. 31.

acquired in 1911: one of them, *Halton Castle, Northumberland*, was given by Mr. Philip Webb; the others, *Catterlen Hall, Cumberland* (Fig. 31), and *In the Puy-de-Dôme—End of October*, were bequeathed by his brother, the late Mr. Harry Speakman Webb, M.R.C.S. (Room C, North Court.)

*Halton Castle* is a picture of old grey stone buildings. In the foreground is a stretch of grass across which fall long shadows cast by the fading sunshine of an October afternoon. *Catterlen Hall* is a similar subject treated in a similar manner—an ancient North of England mansion, seen by the rays of an autumn sun. The little

drawing *In the Puy-de-Dôme* also depicts a landscape in October—a valley with tree-clad slopes yellowed by the tints of autumn.

These three drawings all date from Boyce's mature period and are signed, and dated respectively 1881, 1884 and 1880. *Halton Castle* and *In the Puy-de-Dôme* appeared in 1882, and *Catterlen Hall* in 1885, at the summer exhibitions of the Old Water Colour Society, where they elicited favourable comment; *Halton Castle* was also exhibited at the Walker Art Gallery at Liverpool in 1884. They are good examples of the artist's quiet landscapes, and are treated with a feeling which harmonises well with their subjects. G. P. Boyce was born in 1826 and was articled to an architect. After a memorable meeting with David Cox at Bettws-y-Coed in 1849, he abandoned the career on which he had embarked, and devoted himself to painting; but the effect of his early training is seen in his predilection for architectural subjects and the scrupulous care with which he executed them. He was skilful in indicating the texture of stone or of brick, and his perspective is almost photographically precise. As he saw his subject, so he painted it, without "composing" for the sake of heightened effect. There is nothing pretentious or dramatic in his simple landscapes; they are sincere, unaffected and unobtrusive, and breathe an atmosphere of quiet and repose.

One oil painting was received in 1911. It is a small full-face portrait of the late Captain H. B. Murray, who bequeathed a collection of works of art and the sum of £50,000 to the Museum. The painting, which has been added to Captain Murray's collection, (*Room 100*), was presented by his brother, Colonel Sir Wyndham Murray, C.B., and Lady Murray. It depicts Captain Murray as a young man, and was painted by Samuel Lane (b. 1780, d. 1859), a deaf and almost dumb artist who is stated to have had a reputation for the faithfulness of his portraits.

Two miniatures were received. One, the gift of Mr. Richard Hewitt, is a portrait of a man on ivory, signed "J. K." and dated 1766. It is considered to be the work of John Kitchingman, a miniaturist who exhibited at the Free Society of Artists and the Royal Academy from 1766 to 1781. The other is a portrait of a doctor and was presented by a relative, Mr. Montague Pawson. It is a good example of late eighteenth-century work, but the artist is unknown. (*Room 96*.)

## (2) BEQUEST.

The only bequest received by the Department of Paintings during the year was that of the two drawings by G. P. Boyce, R.W.S., which are referred to above.



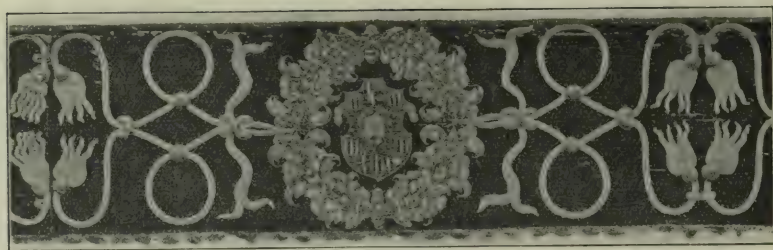


FIG. 32. (See page 56.)

## VII.—DEPARTMENT OF TEXTILES.

IN a general review of the Department's acquisitions during the year, the most outstanding feature is perhaps the purchase of the two English tapestries described below. The large Chinese carpet is also a notable acquisition, and the band from Ghous represents what appears to be an entirely new feature among the woven fabrics found in Egypt. Most of the other groups under which the textile collections are classified have received additions, largely through the generosity of donors.

### (1) GIFTS.

A long panel or hanging of Chinese embroidery on white satin was added to the collections through the generosity of a donor who wishes to remain anonymous. It represents a landscape with a pavilion and figures delicately worked in silk and gold, and belongs to the period of the Emperor Ch'ien Lung (1736-1795) (no. 1 on **Plate 18**).

A welcome gift was received from Mr. C. M. Marling, C.B., C.M.G., Chancellor of H.B.M. Embassy at Constantinople, from whom the Museum has received useful gifts on former occasions. It is an example of Caucasian carpet-weaving—a "Soumak" pileless rug of the eighteenth or early nineteenth century, unusually fine both in design and colour (no. 2 on **Plate 18**). This little rug is the best specimen of its kind in the Museum collections.



1. EMBROIDERED SATIN HANGING. Chinese: Period of the Emperor Ch'ien Lung.  
PRESENTED ANONYMOUSLY.



2. WOOLLEN CARPET ('Soumak'). Caucasian: 18th or early 19th century.  
PRESENTED BY C. M. MARLING, ESQ., C.B., C.M.G.





The Rev. J. Harvey Bloom presented nine seal-bags, formerly used for preserving the wax-seals attached to documents. Six are of woven silk fabric; one is of purple silk embroidered with gold thread; and two are of linen. The mediæval practice of using worn-out vestments or other rich materials for cutting-up into seal-bags or wrappings for relics has led to the preservation of fragments of many beautiful woven and embroidered fabrics of early date which would otherwise have perished entirely. The fabrics of which the seal-bags, now acquired by gift, were made date chiefly from the twelfth and thirteenth centuries. A fine collection of seal-bags of similar date is preserved in Canterbury Cathedral. Painted photographs of these may be seen in the department; one is cut from a twelfth-century silk fabric of the same pattern as that of two of the seal-bags now presented to the Museum. Mr. Harvey Bloom also gave at the same time a collection of specimen-pieces of dyed cotton fabrics with documents (now in the Library of the Museum) showing their connection with Glasgow and Manchester industries at the close of the eighteenth century.

An instructive collection of silk tassels taken from Florentine furniture, chiefly of the seventeenth century, was given by Cavaliere Arbib of Venice.

Mr. H. C. Marillier gave a Norwegian tapestry-mat of the eighteenth or early nineteenth century, with a simple and effective pattern of geometrical type.

A Spanish linen sampler with a variety of patterns in bright-coloured silks, and an inscription with the date 1762 (**Fig. 33**), was presented by Lady Stern, who also gave a Moorish woven silk sash earlier in the year.

Other useful gifts received during the year are as follows:—

*Carpet-weaving*.—A band for a tent, made in the nineteenth century in Western Turkestan, given by Col. W. I. Bax.

*Costumes*.—A series of modern Japanese and Manchurian costumes, given by the Imperial Commissioners of the Japan-British Exhibition, 1910; seven English embroidered linen caps of the early nineteenth



FIG. 33.



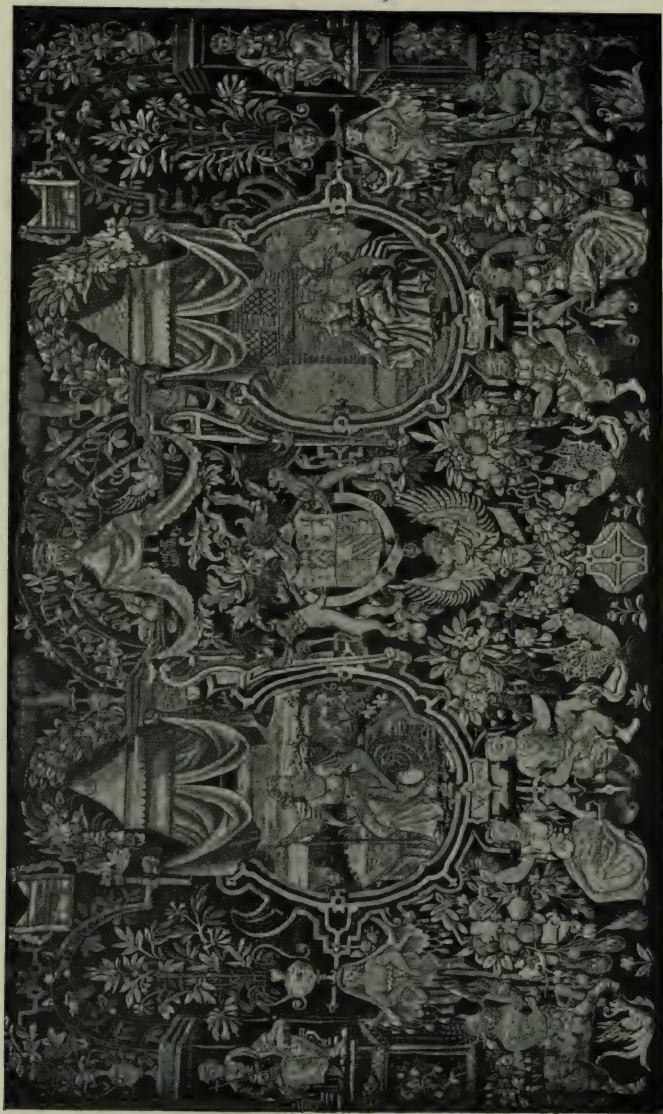
century, given by Miss E. A. Davis; two Mexican and two Spanish-Peruvian figures, together with two small hats, all made during the nineteenth century, given by Mrs. William Bevan; a collection of costume-accessories, printed chintz and lace, given by Miss E. J. Hipkins in the name of her mother the late Mrs. Jane Souther Hipkins; modern Danish costumes, consisting of a linen shirt and chemise, a linen collar and a lace collar, given by Miss E. Carstensen, and a linen shirt, given by Mr. G. Jorck; an English white beaver hat made in the year 1873, given by Sir E. Durning-Lawrence, Bart.; a French blue silk coat, and a Spitalfields silk robe, both made in the later eighteenth century, given by Mrs. Penfold; two lady's dresses and three pairs of knitted cotton stockings, in illustration of the English fashions of the period 1830-1840, given by Miss L. C. Davidson; a pair of French embroidered silk garters of the later eighteenth century, given by Mr. R. Spence; a set of English baby-linen of the eighteenth century, and two English embroidered linen samplers, dated 1681 and 1746, given by Miss A. L. Dixon; an embroidered muslin cap and part of a flounce, made in England in the early nineteenth century, given by Miss M. T. Palmer; and a cambric cape-trimming and lace-edged cuffs dating from the eighteenth century, given by Mrs. J. Preston.

*Woven Fabrics.*—A panel of silk damask, as made for the Coronation altar-hanging of His Majesty King George V., given by Mr. Edmund Hunter, the weaver; a panel of Chinese brocade of the eighteenth century, given by Frau Olga J. Wegener; a piece of Italian velvet of the middle of the nineteenth century, given by Miss R. Linstead; two silk and linen textiles and a fragment of silk brocade, Italian and French weaving of the seventeenth and eighteenth centuries, given by Mr. W. M. T. Lawrence.

*Printed Fabrics.*—A panel of English chintz, made about 1800, given by Mr. C. A. Eva; a modern Japanese stencilled towel, given by Mr. Wilson Crewdson; a board, carved on both sides, for printing textiles, made in France in the early nineteenth century, given by an anonymous donor.

*Linen Damasks.*—A German table-cover of the middle of the eighteenth century, given by Mrs. Fowler; a table-cloth of the first half of the nineteenth century, given by Mrs. Tuckwell.

*Embroideries.*—A Chinese silk crape shawl of the early nineteenth century, given by Mrs. Barrett-Lennard; a nineteenth-century cambric handkerchief, embroidered possibly in Switzerland, given by Mr. H. Hudson; an English muslin shawl of the early nineteenth century, given by the Misses Pearson; a Turkish panel of the eighteenth century, given by Messrs. S. M. Franck & Co.; a set of linen panels for a cap of English work, made at the beginning of the eighteenth century, given by



TAPESTRY. English (Warwickshire ?) : second half of the 16th century. See p. 53.





Mr. Maurice Rosenheim; a cushion-cover from the Greek Islands, dating from the seventeenth or eighteenth century, and a Cretan border of the eighteenth century, given by Mr. S. Mavrojani; a Turkish silk cover of the eighteenth century, given by Lady Egerton; two portions of a cut and embroidered linen border, made during the nineteenth century, and acquired in Rome, given by Mrs. Dansey; four richly embroidered Italian escutcheons of the eighteenth century, given by Mr. J. H. Fitzhenry.

*Lace, &c.*—A small veil of black Honiton pillow-lace of the nineteenth century, given by Mrs. Warwick Brown; a portion of a Mechlin pillow lace lappet, made in the first half of the eighteenth century, given by Mrs. Paget; two modern examples of tatting, made and given by Lady Hoare.

## (2) PURCHASES.

The Mortlake tapestry belonging to the set of "Vulcan and Venus," acquired in 1898, remained for some years the only tapestry of indisputably English origin and style in the Museum. Though representing the most perfect phase of the tapestry-weaver's craft in England, at any rate from a technical point of view, it formed alone a very inadequate record of the history and development of the craft in this country, and careful inquiries have of late years been made to learn the whereabouts of any suitable English tapestries likely to come into the market. In 1906 a tapestry made in Soho early in the eighteenth century was secured. The number was subsequently increased by the purchase of the tapestries described in the Annual Report of last year—one from the Mortlake set of "Hero and Leander," and another made by John Vandrebanc late in the seventeenth century, and bearing the weaver's signature.

The Museum was fortunate enough to secure two more English tapestries during the course of the year under review. One of these, a tapestry of the Elizabethan period, takes a high place in historic value and artistic interest. It is a long panel bearing in the middle the arms of the Earl of Pembroke, either William Herbert, first earl of the new creation, who died in 1570, or the second earl, his son Henry (d. 1601), an eminent patron of the arts. Around this shield is a bold design of symbolical figures, trellises and festoons of flowers, closely similar in style to the ornamental details of Elizabethan architecture in stone, wood and plaster. The tapestry was most probably made in the factory founded and endowed by William Sheldon in Warwickshire, where the famous tapestry-maps at York and Oxford were produced. The technical processes of the craft were learnt in the Low Countries, whither Sheldon despatched a certain Richard Hyckes for the purpose, but the designs



were original and striking, as the maps and this heraldic panel show (**Plate 19**, facing page 52).

The other English tapestry, acquired at the close of the year, is also of some historical as well as artistic worth. It is a large panel in an excellent state of preservation both as regards material and colour. The subject is taken from the Story of Troy, which provided a theme for tapestry-designers during several centuries. It most probably represents the seizure of Cassandra by Agamemnon during the sack of the city, with the earlier scene, in the background, of her rape from the temple of Minerva (Virgil, *Aeneid*, Bk. II., 403-6). There is a bold border of figures, cornucopiae and scrolls, with the arms and motto of the Earl of Meath at the top. The inscription "Made at Lambeth" is woven into the lower border. Little is known of the tapestry-works in that locality. The name of William Benood, a tapestry-weaver of Lambeth, is recorded in the second half of the seventeenth century, the period when this tapestry was woven. It is most likely that the weaver, probably Benood himself, had his training at Mortlake, and set up for himself at Lambeth when the prosperity of the earlier factory was waning. The design was probably due to Francis Clein (or Cleyn, d. 1658), a native of Rostock, who was employed for many years as a designer of tapestries by the Mortlake factory. This artist produced a number of illustrations for a translation of the *Aeneid* by John Ogilby, printed in London in 1654, some of which show a remarkable resemblance to portions of the design of this tapestry. The acquisition of these two examples places the Museum collection of English tapestries on a far more representative footing (**Plate 20**).

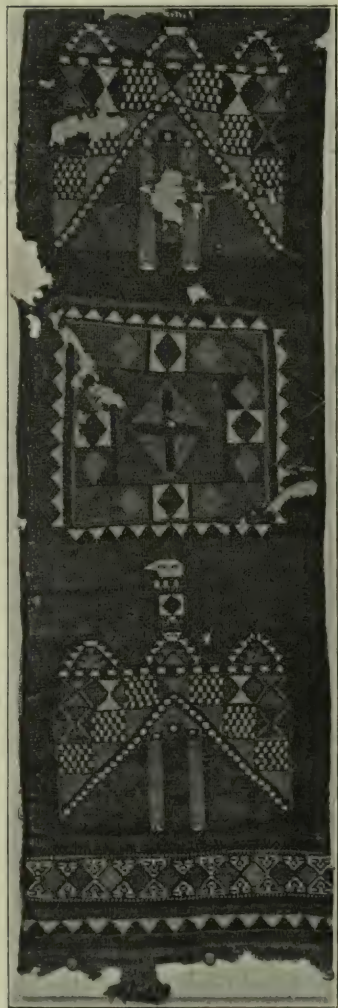


FIG. 34. (See page 55.)

Another class of objects included in the textile collections has largely been brought together during recent years, a period when they first became familiar in the European market. These are the Chinese pile-carpets, made either to lie on the floor or to be



TAPESTRY. English (Lambeth); second half of the 17th century. The seizure of Cassandra by Agamemnon during the sack of Troy.





placed round temple-pillars or columns. Two specimens were added in 1911, a large carpet with a bold pattern of peonies in dark blue, and bright-coloured moths, on a white ground (**Plate 21**, facing page 56), and a small rug with floral ornament in colours on a red ground. There is some uncertainty in regard to the period when carpets of this class were made, but these examples are perhaps not older than the eighteenth century. The two pillar-carpets mentioned in last year's Report have now been placed in the West Court (41) round wooden drums to illustrate the manner in which they were used.

The most remarkable among the woven fabrics purchased within the year is a wide band of tapestry-weaving, found at Ghous (Kûs) near Luxor in Upper Egypt. The Museum already possessed an extensive collection of stuffs excavated on Egyptian soil, but this is quite different in character to any hitherto acquired. The vertical pattern is a repetition of a conventionalized eagle displayed and a square filled with geometrical ornament, executed by the tapestry method in simple and effective colours (**Fig. 34** on page 54). The origin and date of this specimen have not yet been satisfactorily determined. Another piece of this fabric, unearthed at the same time, was shown at the Exhibition of Muhammadan Art at Munich in 1910. It was described in the catalogue (No. 2,294) as of Egyptian or Asia Minor origin; the owner (Dr. F. R. Martin) attributed it to the weavers of Asia Minor in the twelfth century.

The sale by auction of the Spengel collection of textiles at Munich in the month of May gave the Museum a very welcome opportunity of acquiring some specimens of Italian velvets of the fifteenth and sixteenth centuries, lately so rare in the market. Twelve specimens, one of which is illustrated in **Fig. 35**, were acquired at this sale, besides an Italian silk and gold brocade of the seventeenth century. The earlier examples will be particularly useful to supplement the small collection in the Museum.

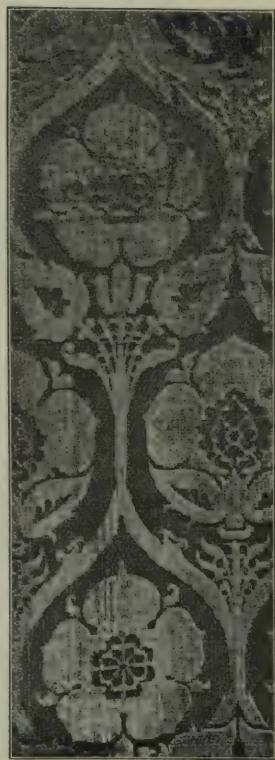


FIG. 35.

During the year an opportunity was presented of going through a collection of Oriental velvets, brocades and embroideries, mostly obtained by the family of the owner in Persia many years ago. Fifteen specimens



were chosen, chiefly brocades and embroidered panels of Persian origin, dating from the seventeenth and eighteenth centuries.

A selection of 29 pieces including some effective examples of French appliqué work, embroidery and *lacis*, was purchased from a collection submitted by a French antiquarian and collector, Monsieur Louis de Farcy of Angers. These French embroideries of the Renaissance form a very attractive and useful class. Several of those above referred to, besides a still larger number included in a collection acquired from M. de Farcy some years ago, are illustrated in his important work "*La Broderie du X<sup>le</sup>. siècle jusqu'à nos jours.*"

Two important Spanish embroideries of the sixteenth century were acquired during the year. One is a long red velvet panel, perhaps from a canopy of state, embroidered with wreaths connected together by interlaced cords, and enclosing shields of arms possibly of the city of Barbastro in Aragon, and dating from the sixteenth century (**Fig. 32**, on page 50).

The other is a pilaster-hanging of the sixteenth century, with a bold pattern of carnations and other flowers, growing from stems of S-form, in satins of different colours applied to a fawn-coloured velvet ground.

An Indo-Portuguese red velvet coverlet of about the year 1600, embroidered with phœnixes and flowers in colours and gold, was also acquired.

A linen cover of the sixteenth century, with two broad horizontal bands and a narrow border of lopped vine-stems delicately worked in red and yellow silks, was added to the extensive collection of Italian embroideries in the Museum; the pattern is worked so as to produce the same effect on both sides.

The collection of English ecclesiastical embroideries received a notable addition—a portion of a dark blue velvet altar-frontal,

showing four kneeling figures represented in the costume of the third quarter of the fifteenth century, with their names inscribed above (**Fig. 36**).



FIG. 36.



WOOLLEN PILE CARPET. Chinese. See p. 55.





The ground to the right is powdered with the floral patterns typical of English work of the period. A hood-shaped head-dress of the Elizabethan or early Jacobean period was also acquired. It is of linen, with a floral pattern in black silk. This sombre but effective type of embroidery, known as "black-work," was very popular in England, especially for costume accessories, and is frequently illustrated in portraits of Queen Elizabeth and her contemporaries.

In order to aid the work of the students and embroidery classes who visit the Museum, a series of three sampler-panels have been worked by an expert needlewoman to show the various stitches employed in the English specimens; these will be placed in the galleries, with references to the objects they illustrate.

In addition to the costumes acquired by gift, and described above, a few examples were added by purchase. Among these, a silk brocade dress serves both as an illustration of English weaving and costume of about the year 1780. The floral pattern is typical of the work of the Spitalfields weavers at that time.

A few examples of lace were acquired during the year. The most notable among them is a linen corporal-cloth with a border of needle-point lace known as "gros point de Venise," dating from the middle of the seventeenth century; and a linen cover with a border of North Italian pillow-lace of the later years of the same century.

Remarkable evidence of the technical skill of the Devonshire lace workers towards the middle of the last century is afforded by a Honiton shawl, of black hexagonal mesh, with applied sprays of roses and other flowers produced with infinite labour on the pillow in silk threads of many colours.



## VIII.—DEPARTMENT OF WOODWORK.

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THE acquisitions to the Department of Woodwork during 1911 have been made chiefly with a view to filling gaps in the collection of English furniture, since this section of the collections stands most in need of strengthening. Owing to public competition the difficulty of obtaining good specimens of English furniture increases from year to year, but the Museum was successful in acquiring a number of useful examples and a few of considerable importance.

### (1) GIFTS.

The principal gift of the year to this Department was a mirror made probably by William Kent (1684-1748) for Frederick, Prince of Wales, and given to the Museum by Sir Edward Stern. (*Room 56.*) This is an oval mirror in a wooden frame carved and gilt with three ostrich feathers (the badge of the Prince of Wales) and with a bearded mask and foliage; the work illustrates very typically the characteristics of the style of William Kent, the architect and designer whose name is associated with the building and decoration of Devonshire House, Houghton in Norfolk, and other English houses of the early Georgian period. These massive and imposing pieces, richly carved and gilt after Italian models, were designed essentially for the palaces and great houses of the day, and exhibit different qualities from the contemporary mahogany and walnut furniture which owed its inspiration to other sources, and was more adapted to the requirements of ordinary domestic life (no. 2 on **Plate 22**).

An interesting addition to the collections was a clock by Shepley of Manchester, given by Mr. Emile Mond. The clock has a painted dial and a tall case of mahogany inlaid with medallions; the top of the door is formed of three pointed arches and the angles are enriched with clustered columns. The work dates from the second half of the eighteenth century, and is a good example of the workmanship of this period. (*Room 56.*)



I



2

1. CORNER CUPBOARD of carved pinewood. English: about 1700. See p. 61.
2. MIRROR in frame of carved and gilt wood. English: about 1740. See p. 58.

NO. 2 PRESENTED BY SIR EDWARD STERN.





The collection of English lacquer-work, in which the Museum is as yet inadequately represented, was strengthened by the gift from Mr. Lionel Harris of a clock of the time of Queen Anne, by Joseph Davies of London, in a tall case decorated with Chinese figures, landscapes and floral designs in raised gold lacquer on a green ground. (*Room 55.*) Although often technically crude, and sometimes the work of amateurs, the importance of English lacquer-work in the Chinese style cannot be too highly estimated, since its qualities of brilliance and colour formed an important feature in decoration during the periods in which the art was practised.

Among other gifts should be mentioned a West African arm-chair, given by the Countess Bathurst: it is of wood studded with nails, and was formerly the property of King Prempeh of Ashanti. A small collection of domestic Norwegian objects, including a platter and bowls, painted in the characteristic manner of the country, was given by the Dowager Lady Harvey. To Sir George Donaldson the Department is indebted for a carved Venetian bracket of the sixteenth century and an Italian chair in carved and painted beech dating from about 1600; the English Gothic carvings have been strengthened by the gift from Mr. Aymer Vallance of an oak stall-end carved with tracery, originally in Great Tew Church, Oxfordshire, and illustrated in Parker's "Glossary of Architecture." (*Room 7.*)

Other gifts included the following:—Fragment of a Chinese screen of incised lacquer of eighteenth-century work, given by Mr. Julius Spier as an illustration of the process of manufacture. An English umbrella frame of the nineteenth century, with whale-bone ribs, and a horn walking-stick, given by Miss E. J. Hipkins in the name of her mother the late Mrs. Jane Souter Hipkins. Two lacquered Japanese rice-boxes given by Mr. Kenneth Dingwall, D.S.O., through the National Art-Collections Fund; and a piece of Spanish leather, stamped and painted, given by Mr. Murray Marks.

## (2) PURCHASES.

Among the more important purchases should be mentioned the chair of the President of Lyons Inn, a former Inn of Chancery in Newcastle Street, Strand; the Inn became the property of the Inner Temple in 1581, and its buildings, which dated from about 1700, were sold with their furniture and fittings in December 1862. On the site of these buildings the Globe Theatre was subsequently erected, but was in turn destroyed with the Aldwych improvements which were carried out in 1903. The chair of the President is a fine example of the type of chair made by Chippendale and his contemporaries for civic ceremonies and similar purposes, about the



middle of the eighteenth century. It is a leather-covered arm-chair of mahogany. The back is carved with scroll and rococo ornament, and the ends of the arms with lions' heads. The work is executed throughout



FIG. 37. (See page 62.)

with the spirited freedom and technical skill which was characteristic of the craftsmen of this period. (*Room 56.*)

Another important purchase was an English bedstead of the time of Queen Anne which is supposed to have belonged to Sir John Mordaunt,



BEDSTEAD OF WOOD, with red moreen hangings. English : about 1700. See p. 61.





Bart., of Walton, in the county of Warwick, in the eighteenth century. (*Room 54.*) Until the Museum acquired it, this bedstead had not been moved for over a century. The bedstead is of wood covered with rose-coloured watered moreen trimmed with green and yellow galon with valances of the same material. The under surface of the tester has a large recessed cartouche in the middle, and the head is formed of two slender pilasters with such embellishments as are usually found on beds of this type. These imposing beds were a characteristic feature in the furniture of the more important houses of the time of William and Mary and Queen Anne. Their peculiarities in shape, design and decoration can reasonably be traced to a Dutch origin, and it is interesting to note the similarity of many of the English beds to the designs of Daniel Marot, the official architect of King William III. (**Plate 23**).

Two specimens of English marquetry were purchased. One is a walnut cabinet with swing doors, supported on a chest of drawers, the surface decorated with designs of masks, foliage, and birds together with the owner's initials in various light and dark woods. (*Room 55.*) The fact that this piece bears a date, 1688, lends it an exceptional interest (**Plate 24**, facing page 62). The other is a mirror of about the same period in a frame decorated with marquetry of flowers.

The following further purchases are worthy of notice :—

The four posts of an oak bedstead of the time of Henry VIII. carved with lozenge ornament and pomegranates, illustrated in **Fig. 38**; these are remarkable specimens and of great rarity, distinguished for the dignity of their proportions and the fine quality of their carving. (*Room 6.*)

A corner-cupboard from Bristol, of about the year 1700, semi-circular in section with shelves supported on openwork brackets and the arms of Hicks carved on the arched top (no. 1 on **Plate 22**, facing page 58). (*Room 56.*)



FIG. 38.



An English chair of fine quality of the time of Charles II. The chair has an oval panel of canework on the back framed by scrolls with cherubs supporting a coronet above, and baluster uprights with knobs in the form of heads. The legs and stretchers are of similar design, and the seat possesses an unusual feature in the scrolled framework surrounding the canework centre (**Fig. 37** on page 60). (*Room 54.*)

Another chair of exceptional interest is an English mahogany chair of the middle of the eighteenth century, with lattice back enriched with foliage, and legs and rails elaborately carved with tracery. This chair illustrates both the Chinese and the Gothic influences which swept over English art in the middle of the eighteenth century, when, for a short time, these two widely separated styles gave inspiration to architects and designers in their craving for novelty. (*Room 56.*)

A small walnut table of the time of William and Mary with circular folding top, baluster legs with hoof feet and curved stretchers.

An English lacquered clock dated 1761, decorated with gilt Chinese figures and buildings on a dark green ground. The interesting feature of this clock is that, though made in England, it was bought in Spain. Inside the door is fixed the label of the makers:—"Daniel Torin and John Fontaine, at the Dial of Middle Moor-fields, London, make and mend watches and clocks of all sorts, at reasonable rates"; this label is translated into six languages and shows that clocks of this type were made in England to be exported to various parts of Europe.

Two oak doors from a cupboard of the time of Henry VII. (*Room 6*), carved with figures of the Virgin and St. John the Evangelist standing beneath round arches (**Figs. 39 and 39a** on page 63).

Two oak stall-ends of the late fifteenth century supposed to have been brought from a church in East Anglia, and elaborately carved with tracery and grotesque animals. (*Room 7.*)

Four English corbels of the fifteenth century, each of oak, carved with a demi-figure, one holding a crown, and three supporting instruments of music.

An English Gothic coffer of the fifteenth century, of oak carved with roses and tracery.

A piece of panelling of the first half of the sixteenth century, from Brent Eleigh Hall, Suffolk, bearing the arms of Ann Lucas (d. 1560), wife of Sir Thomas Barnardiston (d. 1542) of Kedington or Ketton, Suffolk. The panelling has been painted and gilt at a later date. (*Room 6.*)

Four oak panels of the time of Henry VIII. with remains of the original colouring; they are carved with shields bearing the date 1540, the badge of the Prince of Wales, and the sacred monogram IHS, on a ground of foliage with human figures and conventional pomegranates.



CABINET WITH MARQUETRY OF VARIOUS WOODS. English; dated 1688. See p. 61.





An Elizabethan writing-desk inlaid with coloured woods, in the style known as "nonesuch," from the similarity which details in the designs bear to the palace of Nonesuch.

An English writing-desk of oak of the early seventeenth century, carved with vine-branches and other ornament. (The last three objects are exhibited in *Room 52*.)



FIG 39.

(See page 62.)

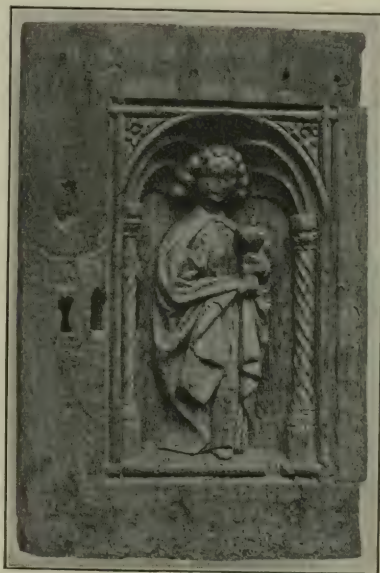


FIG. 39a.

Among foreign pieces purchased the most striking is a French door and framework of the time of Louis XIV., carved, painted and gilt. The style of Louis XIV. influenced the work of England and Europe generally in the eighteenth century; and this door should give English students a better chance of realising the characteristics of the style than do any of the examples of the period already in the Museum. (*Room 58*.)

Six pieces of carved cinnabar lacquer of eighteenth-century Chinese work were selected for purchase from an important collection bought in China, which had been on loan for several years at Bethnal Green Museum. The specimens comprised a jardinière, three boxes, a scent bottle and a bowl—the last bearing the seal of the Emperor Ch'ien Lung and the date 1746.



## IX.—INDIAN SECTION.

A SPECIAL feature of the year was the acquisition of an interesting series of Tibetan objects (40 in number), which illustrate the extraordinary technical skill and artistic taste shown in the best work of the Lāmaist monks, and form a valuable addition to the small collection of Tibetan objects already in the Indian section. Attention was also given to the purchase of representative examples of the more important schools of Indian painting and a noteworthy series of Tibetan temple-banners mounted with illuminated tempera paintings was secured. This subsection of the collections was materially strengthened in November by the series of paintings and tracings copied from the Ajanta cave frescoes, which were lent by the India Society.

## (1) GIFTS.

The small collection of Buddhist sculptures received an interesting addition in the gift by Miss N. Carr of a portion of a Buddhist frieze of greyish sandstone of the first century B.C. from the ruins at Buddh-Gaya, Bengal. This is carved with four superimposed bands of ornament, each of which consists of 15 repetitions of a small figure of Buddha seated in the contemplative attitude known as that of "best perfection." A little bronze given by Mr. E. Heron-Allen, although somewhat roughly cast, is interesting for its subject, the Dravidian mythical elephant-lion (*Yáli*) devouring elephants. It is of Southern Indian origin, having been made probably at Travancore or Tanjore, Madras; and it dates from some period shortly before the sixteenth century. (*Room 8.*)

Dr. A. K. Coomaraswamy gave an electrotype panel prepared from a modern bas-relief representing the portrait of a Rajput princess. This bas-relief is a study in marble by Mali Ram of Jaipur from a seventeenth century drawing. The donor also presented at the same time a collotype of the original drawing for comparison.

Mr. A. Spearman gave a small votive group of cast copper representing Gautama Buddha, seated in the "witness" attitude beneath the

bodhi-tree, contemplating a tortoise and snail. This work is anterior to the fifteenth century, and was found in excavations beneath a pagoda in the Kachin Country, Upper Burma. The presence of the tortoise and the snail in this group has reference to a Buddhist legend which practically corresponds with the Western fable of the tortoise and the hare.

Other interesting gifts were the following:—

A sarinda (*sanyogí Sárinda*) and bow from Hoshiarpur, Panjab: this is a four-stringed violin of nineteenth century workmanship, with wooden body inlaid with ivory, and 18 sympathetic wires, given by Mrs. R. Irvine; a series of specimens of jewellery such as are worn by Hindu women in the Trichinopoli district, Madras Presidency, made in Trichinopoli probably between 1850 and 1870, given by Miss E. J. Hipkins in the name of her mother, the late Mrs. Jane Souter Hipkins: the specimens consist of bracelets, anklets, ear-ornaments and necklaces of silver with pendants in filigree and granulated work, and a necklace of cut amber beads alternating with beads of plaited gold; a dish of glazed earthenware painted with a conventional floral design in cobalt and copper blues on a ground of white slip, nineteenth century work, from Multan, Panjab, given by Colonel W. I. Bax; and a copper engraving tinted in water-colours, entitled "Bombay on the Malabar Coast," given by Mr. A. Welch: this engraving gives an interesting eighteenth century view of the fort with the Hon. East India Company's wharves and shipping.

## (2) BEQUESTS.

An important addition to the collection of Arms and Armour (Room 7) was the bequest made by the late Captain Alfred Hutton, which includes a crystal-hilt dagger (*peshkabz*), Lahore, seventeenth century, a hunting dagger (*peshkabz shikárgáh*), Delhi, seventeenth century, a ceremonial battle-axe (*tabar*), Lucknow, eighteenth century, and the three following weapons, which are of historical interest: (1) a sabre (*shamsher*) with seventeenth century watered blade, the hilt and scabbard mounts of painted enamel and gold. This sabre was formerly the property of "Lucknow Moulvie," wazir to the rebel Begam of Lucknow, and was taken at the capture of that city in 1858; (2) a sabre with finely watered blade of the Khorassan type, the hilt and scabbard-mounts of white jade. Delhi (Mogul), seventeenth century. This was formerly the property of the Sikh ruler Ranjit Singh (1780–1839), and was presented by him to Ahmad Khan, the chief of the Orukzaies—an Afghan tribe; and (3) a long Khyber-knife (*salawár yataghán*) with seventeenth century blade of



watered steel. This knife was presented by Nasir-ud-din, Shah of Persia, to Sultan Jan, ruler of Herat, and taken from the Royal Palace after the capture of Herat by the Amir of Kabul in 1863.

Another bequest was that made by the late Miss C. A. Sullivan of a portrait in oil on canvas of Umdat-ul-Mulk, Nawab of Arcot and the Carnatic, painted about 1775 by Tilly Kettle (b. 1740: d. 1786). This painting is now exhibited in the Jewel Room, (*Room 6*), as illustrating the state costume and jewellery worn by a Southern Indian ruler.

### (3) PURCHASES.

Chief among the purchases is a head from a full-sized figure of Avalokita, the patron god of Tibet. This is of copper, hammered, repoussé, and chased; it is surmounted with an elaborate tiara of five points richly jewelled with turquoises, coral, and other precious stones. The ears have the customary prolonged lobes which are pierced with loops for the attachment of jewelled ear-rings. The eyes are indicated in coloured enamel, and a small jewel (now lost) has been set in the centre of the forehead representing the sacred *urna* or the forehead-mark. The whole is heavily overlaid with gold, so that the effect is that of golden sculpture. It dates probably from the sixteenth or seventeenth century, and may have been acquired from the great temple at Shigatsé (**Fig. 40**). (*Room 6*.)



FIG. 40.

Another fine specimen of Tibetan sculpture in copper, with similar chased and incised work, thickly overlaid in gold, is a figure of Tara, the Goddess of Mercy, represented standing, in mystic attitude, on a lotus-throne fitted with an aureole-back, which is detachable. The tiara, which is also detachable, is jewelled with turquoises. The throne and throne-back are of wood faced with a decoration of repoussé and chased copper overlaid in gold. This figure may be attributed to the sixteenth or seventeenth century (no. 1 on **Plate 25**). An aureole back-piece of yet earlier date, which was originally attached to the throne of a similar Lāmaist image, and presumably came from Lhāsa, has the design of a Garuda-head



I



2

1. TARA, Goddess of Mercy : Gilt-copper, jewelled. Tibetan ; 16-17th cent. See p. 66.
2. LAKSHMI (SRI) ANOINTED BY ELEPHANTS : Dark grey steatite. Nepalese ; 5-6th cent.  
See p. 70.





supported by mythical animal forms amidst scrolled clouds and conventional flames. In this case the chased and gilt design exhibits traces of the tempera colours with which it was formerly picked out.

A characteristic feature of early Tibetan work is the rich jewellery with which the gilt-metal figures of deities were decorated. Two admirable specimens of this work were acquired with the present series. One is an ear-ornament of gold in chased and granular filigree work, jewelled with carved (sculptured) turquoises, showing a design of a large conventional lotus-flower surmounted by a trefoil plaque enclosing a mask of the demon Tamdin, probably anterior to the seventeenth century. The other is a similar gold ear-ring richly jewelled with turquoises and other gems terminating in a pendant of gold wire strung with a pigeon's blood ruby and two pearls. The design of the ear-ring is that of a large flattened sphere encrusted with turquoises carved in the form of lotus-buds and other emblems, and surmounted by a plaque, shaped in the form of the pipal-leaf, enclosing a mask of Tamdin, chiefly worked in turquoises, lapis-lazuli and cornelians. It is monastic work of the eighteenth century, probably from Lhāsa. (*Room 6.*)

Another pair of gold ear-rings, also from a Lāmaist image, have chased and granular filigree work jewelled with cut, carved, and cabochon precious stones. The design in each case consists of three bosses thickly encrusted with turquoises, emeralds, rubies, sapphires, and lapis-lazuli, the central boss being jewelled on both sides. These are from Lhāsa, and probably date from the eighteenth century. A further pair, dating from the nineteenth century, of similar design and work in gold are jewelled with turquoises. These are such as would have been worn by a Lama of high rank.

A fine series of Tibetan silver-gilt jewellery comprises the following :— A pair of charm-holders (*gau*) partly of granular-filigree profusely jewelled with turquoises, lapis-lazuli, rubies, emeralds, white topazes and cornelians. These are arranged on a rectangular field, with a conventional lotus-flower in the centre enclosing a mask of the demon Tamdin: it is believed that these holders were worn as head-ornaments by ladies of high rank. A similar example, still more richly jewelled and with a similar design, is mounted for use as a pendant: all three are from Lhāsa and of nineteenth century workmanship. Two necklaces from Lāmaist images; the one consisting of nine plaques repoussé and chased, set with large cameo turquoises bearing figures of Tantrik deities surrounded by rubies, sapphires and other gems, fringed with drops in turquoise matrix; the other of eleven plaques repoussé and chased with lion-masks jewelled with rubies and turquoises, similarly fringed. These examples of late Tibetan work, probably of the eighteenth



century, are specially interesting from the remarkable resemblance which they present to Indian neck-ornaments of the Buddhist period, such as, for instance, may be seen in the sculptures at Sanchi (260–250 B.C.) and in the fresco-paintings at Ajanta (about the fifth century A.D.).

Among the objects illustrative of the Tibetan religion are two “empowering vases” (*ban-bum*) or holy water vessels used in the Lāmaist church during the service entitled “the obtaining of long life,” and an altar vessel or box to hold the sacred cake. One of the vases in silver-gilt



FIG. 41.

with hammered, chased and openwork ornament jewelled with turquoises, rubies and emeralds, is surmounted by a plaque, in the form of the sacred pipal-leaf, bearing the figure of Buddha Amitayus; this is of the seventeenth or eighteenth century. The other is of ivory carved with conventional lotus-petal ornament, probably anterior to the fifteenth century, and has a stopper of silver-gilt, in the form of an opening lotus-bud, surmounted by a miniature *Chorten* (relic-shrine) of carved crystal, which, together with the rim and foot mounted in silver-gilt jewelled with turquoises and other gems, are of a much later date (Fig. 41). The cake-box is of copper, parcel-gilt, decorated with applied plaques, repoussé and perforated, bearing figures of Tantrik deities, cloud-dragons, &c., jewelled with cornelian cameos bearing similar figures. This is a nineteenth century example from Shigatsé. (Room 6.)

The collection of Tibetan monastic vessels received important additions in four ewers of hammered copper, silver and brass. Two of these, of eighteenth century manufacture, are decorated with applied plaques and bands, repoussé and perforated, bearing figures of Tantrik deities and jewelled with plain turquoises and cornelian cameos bearing similar deities. The other pair, less decorated, were formerly used in a monastery of the unreformed Ninma sect.

Among the Tibetan religious emblems purchased is a series of objects illustrative of local painting and textile art, including three tiaras, such as are worn by Lāmaist Abbots, and seven Lāmaist temple banners (*Tangka*), of the seventeenth century, each mounted with an illuminated tempera painting on a cotton fabric prepared with a ground of lime. (Room 4.) Each of the tiaras consists of five hinged plaques bearing representations of the five Dhyani Buddhas; one is painted on canvas

in illuminated tempera colours, of the seventeenth or eighteenth century; the second is of gold and silk brocade, sixteenth or seventeenth century; the third consists of appliqués of painted satin, of the early nineteenth century: all these were acquired during the British Expedition of 1904. The temple banners represent among other subjects a deified Lāma surrounded by celestial saints and Tantrik demons; a deified abbot with celestial attendants; Buddha Amitayus surrounded by other deities and attendants; and Vajra-pani shown in his fierce Tantrik form.

Among the miscellaneous Tibetan objects are, a pair of swords taken after engagements at Karo-la and the Hot Springs near Guru, during the British Expedition to Lhāsa in 1904; a plaque of human thighbone carved with a dancing figure of the Tantrik type, formerly the central ornament on a Black-Hat sorcerer's frontlet (*rusrgyan*), anterior to the eighteenth century; and specimens of silver finger-rings, ear-rings, and betel boxes used by different classes inhabiting the city of Lhāsa.

Two interesting statues of Buddha were acquired. A standing figure of Gautama Buddha in carved teak overlaid with black thissi-lacquer, formerly gilt, 7 feet high, from a ruined pagoda at Pegu in Lower Burma, Burmese work anterior to the seventeenth century (**Fig. 42**), and a similar figure of the Pegu type, 5 feet 1 inch high, of the eighteenth century. A seated figure of Buddha of the same period from Burma represents him in the "witness" or "earth touching" attitude. This is of cast bronze jewelled with small discs of coloured looking glass. Another seated Buddha, in this case in the type of Maitreya or Ajita (the coming Buddha), in talcose schist, is an interesting addition to the small Museum series of sculptures of the Gandhara (Græco-Buddhist) School (**Plate 26**). This dates from the first to the third century A.D., and was found in the Swat Valley, N.W. Frontier Province. (*Room 3.*) Another sculpture exhibiting very marked Græco-Buddhist influence of the fifth or sixth century A.D.



FIG. 42.



is a relief of dark grey steatite representing elephants with uplifted trunks anointing the Hindu Goddess Lakshmi (Sri). This is of Nepalese origin (no. 2 on **Plate 25**, facing page 66).

The painting section received an interesting addition in the form of 11 miniatures (illuminated tempera paintings) on paper, of the late Mogul and Rajput Schools, dating from the seventeenth and eighteenth centuries. Among the subjects represented are a Rajput cavalcade; three horizontal lines; a terrace scene from the Yusuf and Zulikha legend; the catafalque of the Emperor Bahadur Shah I. (1707-1712); the Emperor Muhammad Shah (1719-1748) receiving his wazir; and the Emperor Ahmad Shah (1748-1754) in his zanana. The painting of the Rajput cavalcade is signed by the artist, Peran Nath, who lived early in the eighteenth century. (*Room 4.*)

In the woodwork section the chief acquisition was a wooden workbox with painted and lacquered Kámangari work on a ground of tin-foil, early nineteenth century work from Patna, Bengal. The decoration consists of panels and medallions chiefly containing representations of the Regular Infantry and Sepoys of the Hon. East India Company wearing uniforms of a period belonging to about 1800-1820. A panel of coco-nut wood of the nineteenth century from Tanjore is also worthy of mention. This is carved in openwork in the Dravidian style with figures of Rama-Chandra, Sita and attendants, in a scene from the Ramayana legend. (*Room 5.*)

A nineteenth century enamel from Jaipur, Rajputana, is noteworthy both as a good example of its class, and also because it was accompanied by the two original designs in watercolours on card for the decoration of the front and back. The specimen is an armlet (*bázúband*) of gold, enamelled in translucent and opaque colours with a design consisting mainly of the "Vishnu's feet" emblem and a Márwari inscription: "God (Vishnu) be with you." (*Room 6.*)

To the arms section were added two spears (*sángu*) of the seventeenth century from Tanjore, which are of great importance. Each has a curved steel head richly chiselled in the Dravidian style. (*Room 7.*)

The most interesting additions to the metalwork section were:—A gold ceremonial water-bowl (*pálá*) repoussé and chased with 12 panels enclosing the signs of the Zodiac within deep bands of foliated scrollwork. This bowl, Burmese work from Ava of the early nineteenth century, was presented to the late Colonel Sir Henry Yule, R.E., K.C.S.I., by the Government of India for services in 1855. A small group of objects from Tanjore, including a three-pronged brass comb of very exceptional design; it is cast in the form of four entwined antelopes surmounting a lotus boss. The type is primitive and must be anterior to the sixteenth



BUDDHA MAITREYA HOLDING THE AMRITA-FLASK. Sculpture in talcose schist.  
Græco-Buddhist (Gandhara School): 1st to 3rd century. See p. 69.





century (**Fig. 43**). A brass mould for impressing votive tablets with a relief group representing a figure of the Hindu demi-god Ganesa standing between two Saktis on a lotus throne, Nepalese work of the eighteenth century. The impressions from such moulds are usually in fine clay, which is afterwards fired, or sun-dried. (*Room 8*.)

The most important acquisition in the textile section consisted of eight large Brahmanical temple cloths, eighteenth century work from Madura, Madras. These are of coarse cotton fabric, painted or stained in colours, in the Dravidian style, with scenes from the Ramayana and Mahabharata, such as "Rama breaking the great bow of Siva at Mithila," "the defeat of Ravana," "the coronation of Rama," and "a battle-scene; the Kauravas and Pandavas in conflict." Two embroideries from Badakshan in Afghan Turkestan are interesting examples of chain-stitch work. One is of the nineteenth century and has a floral design on silk, the other is of the seventeenth century and has a trellis and flower design on canvas. (*Room 14*.)

Six plaques of painted and lacquered earthenware were added to the pottery section; two of these have Buddhist Jataka scenes, and four represent groups of State musicians and flag-bearers in procession. These are Sinhalese (Kandyan) work of the latter part of the eighteenth century.



FIG. 43.



## L O A N S.

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HIS MAJESTY THE KING was graciously pleased to deposit the following objects on loan during the year :—

- (1) Five Chinese screens, Coronation gifts to His Majesty from the Emperor and Prince Regent of China, viz., a twelve-fold screen of carved rosewood enriched with cloisonné enamels, coloured composition pearl inlay, stained ivory, soapstone and other stones : a pair of screens decorated with carved red lacquer and emblems of good luck in carved jade : and a pair with rosewood frames decorated with panels of Pekinese cloisonné enamel.
- (2) A linen coverlet, embroidered in silk and gold with a bold pattern of grotesque animals, birds and floral ornament. The coverlet is of English origin dated from about the year 1700, and illustrates the influence of the East upon English design at the time.
- (3) Eleven examples of Nepalese (Newar) carvings in red birchwood, including a model of the Hindu temple of Krishna at Patan, and several miniature reproductions in carved openwork of windows in Khatmandu.

Mr. J. H. Fitzhenry made several additions to the collections which he has generously lent for exhibition at the Museum. In the Department of Metalwork he lent an interesting collection of silver mainly of Italian workmanship of the eighteenth century, and further examples of jewellery, medals and bronze objects. The loan of Italian silver includes an interesting pair of candlesticks showing the survival of Oriental form in the art of Venice, and a handsome pair of finials for a Scroll of the Law. It was of the more value inasmuch as the Museum collection had previously no representation of this class of work. In the Department of Textiles Mr. Fitzhenry lent a tapestry of the seventeenth century, with an allegorical subject which has not yet been satisfactorily interpreted ; a chasuble, with the maniple, of cloth of silver, sumptuously embroidered in gold and silver

thread and coloured silks with scrolls and floral patterns, and with medallions enclosing sacred subjects on the orphreys: this fine vestment of the latter half of the sixteenth century was brought from Rome early in the year, and is stated to have been worn by an Italian bishop; and some other embroideries from Italy and Sicily, including two caskets of Sicilian workmanship in the later years of the seventeenth century, with embroidery in silver thread. In the Department of Woodwork, Mr. Fitzhenry added the five following objects: A carved pearwood casket, probably Italian work of the sixteenth century; a casket of painted wood, probably French work of the seventeenth century; a French frame of carved limewood of the period of Louis XV.; a French telescope of the eighteenth century covered with coloured and gilt-tooled parchment or vellum; and an Italian leather box of the first half of the sixteenth century. Mr. Fitzhenry also made additions to his loan collections in the Department of Architecture and Sculpture.

Lieut.-Colonel G. B. Croft-Lyons supplemented his loan collections by the addition of further specimens of metalwork, of textiles and of woodwork. Prominent among the examples of metalwork is a latten drinking cup with an inscription on the lip, a rare example of English work of the first quarter of the sixteenth century, and a group of medallions of brass and copper originally enamelled, probably taken from the centres of salvers, English work of the sixteenth and seventeenth centuries. His loans to the Department of Textiles included some South Italian or Spanish coverlets of looped material belonging to the eighteenth century, and a number of woven fabrics and embroideries, chiefly of Chinese and Japanese origin, but including examples of European work. In the Department of Woodwork the additions were a French chair of the eighteenth century covered with leather, and an English mahogany pole screen of the middle of the eighteenth century, with baluster shaft and tripod stand with claw-and-ball feet. The panel which is suspended to the shaft is embroidered with a vase of flowers.

The additions made by Mr. J. Pierpont Morgan to his loan collections included a superb example of the small bronze group of Virtue triumphing over Vice, generally ascribed to Benvenuto Cellini; a Græco-Roman bronze figure of Harpocrates with the eyes inlaid in gold; a group of watches with crystal and enamelled cases; an altar cross decorated with translucent enamel on silver, and a set of enamelled plaques from a similar cross, Italian work of the fourteenth century.

Many other objects were received on loan during the year, and, with the exception of those lent to the Indian Section, were placed on exhibition in the Loan Court. These may be conveniently described



under the headings Ceramics, Metalwork, Textiles and Woodwork. The account of the loans to the Indian Section will be found at page 77.

### *Ceramics.*

Two highly important loans of early Chinese pottery have been received from Mr. G. Eumorfopoulos and Mr. R. H. Benson. As has been already stated (page 9 above), the Museum is gradually forming a representative series of these early wares, but the completion of this task, with only limited funds available for the purpose, must necessarily be the work of some years. In the meantime, the Board are greatly indebted to the generosity of these two collectors who have come forward to supplement the Museum collections by valuable loans. The earliest example in the series is an unglazed grey tripod vase, belonging to Mr. Eumorfopoulos, ascribed to the Chou dynasty, B.C. 1169-249. The green-glazed and other wares of the Han dynasty, B.C. 206-A.D. 221, are represented by a variety of characteristic forms, both vases, and models of houses, animals, &c., made for tomb furniture. A comprehensive series of statuettes of divinities, equestrian figures and figures of horses, camels and other animals, some of them coloured with green and yellow glazes, illustrates the astonishing skill in sculptural modelling of the potters of the T'ang dynasty, A.D. 618-906. The Sung and Yuan periods A.D. 960-1368 are represented by fine specimens of the purple-glazed Chün-yao, the Tz'ü Chou ware characterised by painting or "*sgraffiato*" designs executed in thick brown glaze of varying shades, the cream coloured Ting ware with delicate incised or relief ornament, and the Lung Ch'üan celadon-glazed ware. Mr. Benson's collection comprises also a set of the eight Taoist divinities and other remarkable porcelain figures and vases of the early Ming period A.D. 1368-1644, with polychrome decoration in coloured glazes. Another collection of early Chinese pottery, chiefly of the Sung dynasty, comprising several exceptional pieces, was lent by Mr. W. C. Alexander. Thanks are also due to Sir C. P. Chater, C.M.G., who kindly lent some examples of Chinese porcelain from his well-known collection at Hong Kong.

Additions to their loans of European objects in this Department were received from Mr. J. H. Fitzhenry, Mr. J. G. Joicey, Mr. D. Kelekian, and Mr. J. Pierpont Morgan; a set of chessmen in cut glass and a Wedgwood jelly-mould were lent by Mrs. Barlow.

### *Metalwork.*

The most important loan received during the year by this Department was the splendid collection of English, Scotch, Irish, and Continental

Silversmiths' work, dating from the fifteenth to the eighteenth centuries, brought together by the late Lord Swaythling and now forming part of the Swaythling heirlooms.

This collection, generously lent by the Dowager Lady Swaythling, includes many superb pieces known to all collectors of English silver: among them the "Rodney" cup and cover of the early part of the sixteenth century; a font-shaped cup with inscription on the lip, of the year 1500; a pre-Reformation English chalice and paten with the hall-mark for 1518; twelve Apostle spoons, six of 1524 and the remainder of 1553; several stoneware jugs with fine silver mounts, of the period of Queen Elizabeth; a superb set of three steeple cups and covers of the year 1611; an ostrich-egg cup of 1623; several handsome porringers of the time of Charles II.; and a fine rosewater ewer of 1706. The Scotch pieces include a ewer and cover of rock crystal mounted in silver-gilt, with the Edinburgh hall-mark, about 1565, the gift of Queen Elizabeth to John, Lord Erskine, 22nd Earl of Mar, at the baptism of one of his children. The Irish plate includes an important chalice and paten of the end of the fifteenth century and another of the seventeenth century. Among the continental plate may be mentioned a chalice dated 1222 and a further example of the fourteenth century; a beautiful burette in silver parcel-gilt, French work of the first half of the sixteenth century; an interesting beaker and cover of rock-crystal mounted in silver-gilt and decorated with enamelling; and a ewer and basin of silver-gilt, French work bearing the Paris hall-mark for 1780.

From the church of Haddenham, Isle of Ely, came a noble silver flagon, of the year 1702. From the church of Charing, Kent, the loan was made of a similar flagon of 1705; a two-handled cup and cover, with bold acanthus decoration in repoussé, one of the largest cups of its kind known, English work of 1676; and a magnificent standing cup and cover of silver-gilt decorated in repoussé with shell ornament, and bearing the London hall-mark for 1599: this last object is of peculiar interest as showing how, before the close of the century, the German influence, which had predominated in the art of the silver-smith for the greater part of the Tudor period, was passing away. The church of Holy Trinity, Kensington Gore, lent a communion cup of 1629 and a paten of 1705; also a communion cup and paten cover of 1629, the cup of great interest as being the gift of William Laud, afterwards Archbishop of Canterbury: it bears the inscription, "The gift of the right hon:<sup>bl</sup> and right reuerent Father in God Willm: Lord Bishop of London." The reception of this small group of very fine plate for exhibition on loan is a noteworthy feature of the year, and it is hoped that other church authorities may also be led to consider the advisability and utility of lending such of their treasures as are



not required for actual use in divine service, with a view to affording the public an opportunity of seeing examples of plate of great artistic, and in some instances historic, interest which otherwise would be known only to the very few.

Mr. Robert Birkbeck was good enough to lend a valuable collection of engraved boxes of the seventeenth and eighteenth centuries in silver and other materials.

Mr. Harvey Hadden lent a small group of silversmiths' work, chiefly English of the late seventeenth and early eighteenth centuries, a period but poorly represented in the Museum collection.

Major E. Bacheler Walker lent a silver spoon with acorn head found near New Romney, Kent, in the old bed of the river Rother, English work of the thirteenth or fourteenth century.

Mr. C. T. Foxcroft lent a magnificent cup of mother-o'-pearl mounted in silver-gilt, English work dating from about 1590.

A group of objects of unusual interest was received on loan from the Governors of the Whitgift Foundation, Croydon: it comprises a mazer bowl with silver-gilt mount of 1509, a silver-gilt bowl of 1599, three wooden bowls with inscriptions, of the seventeenth century, a wooden saltcellar and a series of plain wooden platters.

Mr. W. H. Hammond lent a well-modelled latten figure of a jester, German fifteenth century work.

Mr. A. E. Allen lent a lead gutter and piping of fine decorative quality formerly on a cottage at Bramhall, Cheshire: they date probably from about the year 1600.

### *Textiles.*

A collection of textiles, which is probably unique, was received from Sir Robert Filmer, Bart. It includes some rare and beautiful specimens of English embroidery, mostly costume accessories of the sixteenth and seventeenth centuries, which have been preserved in the owner's family for many generations. Among them are a tunic of "black-work," or embroidery in black silk, with floral patterns characteristic of the Elizabethan period, a shirt of the same style and period, and a variety of caps and headdresses. Other important items in this interesting loan are a ruff of the first half of the seventeenth century, with its original strings and tassels for tying, and a casket of the later Stuart period, embroidered with sacred subjects, which has been kept in a box made to hold it, and is consequently in a fine state of preservation.

Other loans of textiles were a chalice-veil of Italian needlepoint lace (*punto in aria*) of the end of the sixteenth century, lent by Mrs. Charles Waldstein: the central medallion of this veil represents

the Assumption of the Virgin, and is surrounded by a bold floral pattern; a large linen panel embroidered in silk and gold with a floral pattern characteristic of late Elizabethan and early Stuart work, lent by Messrs. F. and C. Ashton Buckell; a tunic of the same class of embroidery, and a pair of embroidered gloves of the seventeenth century lent by Mrs. Ball; and two embroidered samplers of the seventeenth century, lent by the Hon. Mrs. Algernon Lawley.

#### *Woodwork.*

The following loans of woodwork were received during the year in addition to those referred to on pages 72 and 73:—

An English walnut day-bed, of the time of Charles II., carved with cherubs and scroll-work, lent by Mr. Douglas Owen. The head has a needlework panel (of later date) within a frame of scrollwork and cherubs, flanked by spiral uprights with knobs in the form of heads. The legs are of scroll form, and are joined by rails carved with scroll-work and cherubs.

An English chalice, dated 1620 of turned and incised wood with silver mounts, lent by Mr. R. Birkbeck.

A collection of 40 specimens of straw-work, consisting of boxes, plaques, and miscellaneous articles of various nationalities, dating for the most part from the sixteenth to the eighteenth centuries, lent by Mr. J. E. Hodgkin, F.S.A.

#### INDIAN SECTION.

In November the Museum received from the India Society of London a remarkable series of 33 paintings and tracings prepared recently from the famous frescoes within the Buddhist rock-hewn temples of Ajanta (first to seventh century A.D.), which contain sculptures and paintings of considerable beauty and importance. The frescoes illustrate scenes in the life of Gautama Buddha and incidents of his previous lives as told in the Jataka stories, and date from 450 to 650 A.D., though they are for the most part to be attributed to the period of the Chalukya Dynasty (550 to 642 A.D.). They thus represent the earliest known school of Indian painting. The copies lent by the India Society have been executed with the most painstaking care, and in places where it was considered advisable, details which were wanting in the frescoes, in consequence of the flaking or abrasion of the walls of the caves, have been supplied. They were made by Mrs. W. P. Herringham (by whom the series was presented to the India Society), working in conjunction with Miss D. Larcher, and with several



Indian artists from Calcutta and Hyderabad, notably Nanda Lal Bose, Samarendranath Gupta, Asit Kumar Haldar, and Syed Ahmed. Mrs. Herringham's paintings have been placed on exhibition in Room 5, and afford a most useful addition to the copies in oils and tempera on canvas made by Mr. J. Griffiths and his Indian students between the years 1872 and 1885, already in the Indian Section. (Room 3.)

Other noteworthy loans during the year were a large Burmese image of Gautama Buddha in cast bronze lent by Mr. J. W. W. Danson; a Burmese nineteenth century screen of teak, elaborately carved in openwork with mythological figures and conventional foliage surrounding the "Royal Peacock" emblem, lent by Sir Robert Fulton; a magnificent bronze figure of Lakshmí, beautifully patinated, Dravidian (Madura or Tanjore) work anterior to the fifteenth century, lent by Mr. J. B. Hawkins; a Mogul prayer-mat of fine cotton fabric embroidered in coloured silks, probably Delhi work of the seventeenth century, lent by Miss F. J. Lefroy; an interesting collection of 16 Burmese figures of Gautama Buddha, mostly castings in bronze by the *cire perdue* process, lent by Mrs. M. Pollard: of these six were obtained from the foundations of a temple in the district of Wuntho Katha, and three from a site at Shwécondine, Burma: all are anterior to the seventeenth century; a panel of fine Dacca muslin embroidered in cotton thread (*chikan-dozí*) illustrating the best work of the eighteenth century, lent by Mrs. I. C. Saunders; and a Mogul dagger and sheath exhibiting excellent seventeenth century enamelling of the style of Lucknow, lent by Mr. H. C. Stokes.







